

# HEAD ★ WOUND

DIY PUNK FANZINE ISSUE THIRTEEN 50p OR TRADE



INTERVIEWS WITH

**ACTIVE SLAUGHTER**

**Rich Ward**

**CIDERFEX**

**Eastfield**

**ANARCHY  
SPANKY**

PLUS REVIEWS, NEWS, RANTS, GOSSIP AND SOME OTHER STUFF



# HEAD\*WOUND #13

## RACHEL'S INTRO

Hello, with *Cat On A String* and *Cargo Cult* safely ensconced in the sarcophagus in which they rightly belong, here we proudly present the all new *Headwound*. The finest in punk rock journalism. Being the two best zine writers in Leeds (if not the world) other lesser zines such as *Attitude Problem* and more have been forced to relocate to Leeds in order to boost their zine credibility and trail in the shadow of the mighty *Headwound*.

You may notice that we boast the smallest typeface in Leeds which will no doubt have some nitpicking zine reviewers whining but as it means you get the maximum text for your money you can stop moaning and buy a fucking magnifying glass if it's that much of a problem.

Our previous zines were always done as benefits but this is no longer practical, in fact as most other zine editors will testify you generally only break even if not actually lose money through zines. To make anything significant for a benefit would mean a price increase which, in turn, means no fucker will buy it. Pointless. We make ten times more money for benefits from the gigs we put on (bands get in touch) so it makes more sense to put our energies into raising money that way instead of losing money from the zine.

Don't be thinking that just because this is a joint zine that the opinions in here are anything other than those of the writer. We are two individuals with our own opinions, tastes in music (i.e. Chip likes thick as shit Oi where as I prefer proper music of the anarcho vein) and sense of humour so make sure any criticism or backstabbing gets directed to the appropriate culprit. This zine is not ashamed to be described as 'political', we tell it like it is ('keeping it real' for you HC kids!) and make no apologies for that. Anyone who has a problem with politics in a punk zine can stick it up their fucking arse. So there.

And on a final note - *Headwound* will be on the streets every three months as opposed to the occasional two year gaps witnessed in our previous publications so any stuff sent for review will be guaranteed swift coverage and any news will appear before its out of date. Now we are transformed from bumbling drunkards to seasoned professionals ha ha.

## SHITE JOKES

Q - Why do anarchists drink herbal tea?  
A - Because all proper tea is theft.

Q - Why did the punk band eat sausage rolls?  
A - Because they were Anti Pasti.

And you thought *Bald Cactus* had the monopoly on crap old jokes

## RACHEL'S RECOMMENDED LISTENING...

DS-13, Kismet HC, Active Slaughter, Quarantine, Left For Dead, Tragedy, Terminus, Bug Central, Post Regiment, 1926 Committee, TV Smith, Aus Rotten, Anti Product, Detestation, Imbalance, Motorhead, Juggling Juglars, Spitboy, Newtown Grunts.

## THREE CHEERS AND A MUG OF FROTHING ALE TO -

Andy Cactus the PO Box monitor, Dave L for the computer, Claire our gig collaborator, Lynn, Simon and Mick at *The Primrose* for being total stars, Sweeney and Chris Bower for gig assistance beyond the call of duty, all the distros who peddle our efforts, our interviewees and finally you lot the punters. **AND FOOTPRINT!**

## THREE KICKS AND A POT OF STALE PISS TO -

Bill Underwood of Leeds Probation Service, all our local nazis (mind you don't get kicked to fuck again, ladst), Chip's increasingly copious nasal hair, unreliable bands (you know who you are), magistrate magistrate you're the cunt that we all hate, and any other shit-bag waste of DNA we forgot.

## CHIP SPEAKETH THUS...

After a long period of looking increasingly similar, we've finally taken the plunge and fused *Cargo Cult* and *Cat On A String* together. If any of you looked at the cover and are wondering why you've never seen the previous twelve issues, that's because we came up with the idea of starting *Headwound* from the sum of our old zines (i.e. this is my fifth zine and Rachel's eighth so 5+8=13). Plus cultivating the illusion that we've done loads of back-issues might make us look at first glance like we're properly established and professional and all that.

I think the accepted laws of zine etiquette dictates that at this point I should issue the token apologies for being late, excuses for why it isn't as good as it should have been and so on, but bollocks to that. Or maybe in true lazy arse columnist style, it should begin something like 'It's four in the morning and my coffee's gone cold, I've got ten minutes to finish this column and I can't think what to write, oh I'm so terribly depressed'. Am I the only person who finds that sort of thing infuriating? If you've got a guaranteed readership of five or ten thousand punk kids, you have a great platform to spread informative and worthwhile ideas, so if you can't think of something worth saying then just don't bother wasting paper and ink telling us that. The whole idea of columns is getting right on my tits actually, and half the zines I see these days seem to be trying to mimic it. What I find really annoying is the way you take some minor 'celebrity' of the punk world and get them to write something, regardless of whether or not it's worth reading. I mean just because someone runs a label, or sings in a band or whatever the basis for their supposed punk rock notoriety may be, doesn't mean they have some extra level of profound insight. But of course if they have a 'name' then that's alright isn't it? This is starting to get a bit sour-grapes already, but I'll point out by way of conclusion that *Headwound* has no *Heartattack* or *MRR* aspirations (which is more than fucking obvious anyway) so you'll stand more chance of finding a braincell amongst *Condemned 84* than seeing horseshit columns tarnish these pages.

Anyway, here you have the inaugural issue of *Headwound*, hope you enjoy it and all that. Have fun, CHIP

Remember all opinions herein are ours, and as such should never be taken as gospel. Reviews are only based on our thoughts and if you think we got it wrong or missed the point, then tough shit, we write what we think. Of course, if something we say gets your back up, write us a letter and we'll probably stick it in. Our address is:

**HEADWOUND, PO BOX HP171, LEEDS, LS6 1XX, ENGLAND**

For future issues, send 50p and a 33p SAE, or something of yours in trade. If you're writing from foreign parts, send us a local zine or an IRC or something coz foreign currency is more hassle than its worth. If that's not an option, send us two US dollars or two Euros per issue post-paid. No back issues available obviously, but if you want old copies of *Cat On A String* (issues 5 and 6) or *Cargo Cult* (issues 2, 3 and 4) send us a nice letter and an appropriately charged SAE. *Headwound* is free to prisoners, so if you're banged up or know someone who is and might be interested, let us know and we'll despatch them a gratis copy forthwith. Contributions are more than welcome if they're something good and interesting but poetry in all its contemptible forms is absolutely forbidden. Note that we have no e-mail address because its bloody pointless, so all you computer nerds will have to stop looking up dwarf-porn and bestiality wanksites and reacquaint yourselves with primitive things like biros and envelopes if you want to write to us.

## CHIP'S RECOMMENDED LISTENING...

Stage Bottles, The Oppressed, Deadline, Gundog, Oi Polloi, Nice & Easy, Terminus, Black Sabbath, Cress, The Business, Maiden, Bug Central, The Elite, Left For Dead, The Tone, La Fraction, Rinnin' Riot, Contempt, The Steam Pig, Newtown Grunts, The Warriors, Anti-Flag, Dropkick Murphys, Defiance, Linton Kwesi Johnson

IF THE TYPE IS TOO SMALL FOR YOU GET A FUCKING MAGNIFYING GLASS!!

THE AUTUMN YEAR

FAVE PDP ENO PUNK FROM 1985

## DISTRO ADDRESSES WORTH A LOOK

**ACTIVE**, BM Active, London WC1N 3XX, England  
**BALD CACTUS**, PO Box HP171, Leeds, LS6 1XX, England  
**BBP**, Box 81, 82 Colston Street, Bristol, BS1 5BB, England  
**BEAT BEDSIT**, PO Box 2927, Brighton, BN1 3SX, England  
**DEATHWISH ZINES**, 39 Station Road, Thirsk, YO7 1QH, England  
**FLAT EARTH**, c/o 145-149 Cardigan Road, Leeds, LS6 1LJ, England

**KATE SHARPLEY LIBRARY**, BM Hurricane, London, WC1N 3XX, England (Anarchist literature)  
**LOONY TUNES**, 69 Wykeham Road, Scarborough, YO12 7SA, England

**RE-PRESSED**, c/o CRC, 16 Sholebroke Avenue, Leeds, LS7 3HB, England (Anarchist literature)

**RIPPING THRASH**, PO Box 152, Burt-on-Trent, Staffs, DE14 1XX, England

**RUPTURED AMBITIONS**, Old Forge Cottage, Rushford, Lamerston, Tavistock, Devon, PL19 8RY, England

**SAVAGE AMUSEMENT**, Rosehill, 20 Front Street, Tanfield lea, Stanley, Co Durham, DH9 9LY, England

**TOTAL ANNIHILATION**, PO Box 298, Sheffield, S10 5XT, England

**WEIRD RECORDS**, 61 London Road, Balderton, Newark, Notts, NG24 3AG, England

Don't be a tight bastard - always send an SAE if you want a list back!

## PUNKTURED

The Punktured gig collective is flourishing and as well as the now legendary *Leeds Punk Picnic* we've been doing gigs every couple of months, mostly benefits

with six to eight bands at *The Primrose* in Leeds. Turnouts have been growing and we're always on the lookout for new bands to put on, so if you fancy a gig, let us know via the *Headwound* address. In the spirit of that much talked about but seldom-practiced concept of 'punk unity' we try to mix bands from different sub-scenes (i.e. anarcho, hardcore, Oi, ska, pop-punk etc). If more people did that instead of spouting the rhetoric then sticking to their own little cliques the punk scene would be a hell of a lot better off. Anyway, if you play one of our benefits you get travel costs, food and a place to crash (and a guaranteed good night I may add) and if it ain't a benefit you'll get whatever we make on the door. Look out for a compilation of bands we've put on in the last few years, due out in the next few months, unforeseen complications allowing.

## OH DEAR, IT'S SHIT COMPETITION TIME

Suppress those groans, here's this issue's token competition, in which you can win some unspecified stuff. Don't know what, but we'll send you some ex-review CDs or something. Stuck in various locations around this fazine are some memorable quotes from a variety of songs in our record collection. Simply tell us as many of the bands and song titles as you can and the person with the most correct answers by the time we print our next issue will win the aforementioned quantity of CDs.



YOUR HUMBLE EDITORS

## NEWS, GOSSIP AND ILL-FOUNDED RUMOURS

- First and most important by a long way is the news that *Leeds Punk Picnic* this year is on the 12th - 14th of July. You should have one of our very cutting and satirical fliers with this zine, so read it and make damn sure you're there.

- Trev HAGL wants your second hand records. Write to his distro *Savage Amusement* (address elsewhere) if you have any punk / Oi! / ska / hardcore records you want to sell or trade. He was recently to be found trying to flog a *Simple Minds* 7", so I reckon he'll buy any old tripe. Great excuse to get rid of all your shite and get yourself some proper music.

- *Gabba Gabba*, Leeds' premier punk / ska club is back again. Sweeney of *Dead Pets* notoriety has recommenced his night at *The Basement* in *The Merlion Centre*. For those who don't know, it involves a couple of live punk / ska bands and the music, uniquely for a nightclub, is stuff you actually want to hear. Look out for fliers. - Chris Wheelchair of *Bus Station Loonies* is doing solo gigs under the name of *Harikiri Karaoke*, which involves him in a glittery waistcoat with a keyboard doing cheesy punk covers. Expect to see this dubious spectacle at your nearest punk picnic soon.

- Our mate Roger's friend used to think that 'Big A, Little A, Bouncing B' by *Cross* was about tit sizes so he avoided them coz he thought they were too juvenile.

- Hastings lads *Left For Dead* (one of the UK's most under-rated bands in our humble opinion) have just been recording in Bradford, so expect a new release in the near future.

- *Frontline*, punk rock t-shirt printers run by Andy Cactus and his mate who brought you such classics as 'More Police Funerals' have jacked it in, so if you need such services, you'll have to look elsewhere.

- Fans of music with a discernable tune will be glad to hear that *Egg Raid* have called it a day as guitarist Matt is off to grow a beard and pursue some weird folk project. Fans of screaming noise will be relieved to hear that they'll be back soon under a new name.

- Following a recent threatened legal challenge by prisoner John Shelley and the 'Prisoner's Advice Service', the governor of HMP Full Sutton dropped his blanket ban on all prisoners receiving publications from *Haven Distribution* (as mentioned in the *Haven* interview in COAS #6), conceding that such a ban would infringe prisoner's rights to freedom of expression, which are protected by Article 10 of the European Convention of Human Rights. For more information about *Haven* and the service they provide contact: *Haven Distribution*, Books To Prisoners, 27 Old Gloucester Street, London, WC1N 3XX.

## WANTED LIST...

If you have any of the following and you want to get rid of them to a loving home, get in touch with prices. Decent quality and no rip-off prices only please!  
**Defiance** - s / EP and 'Burn' EP or the 3" CD with both of them on  
**Gundog** - 'He who laughs last...' LP  
**Iron Maiden** - s / t and 'Killers' LPs  
**Slayer** - 'South of Heaven' and 'Seasons In The Abyss' LPs  
**The Business** / Dropkick Murphys split CD  
**Nice & Easy** - 'Stuff & Fings' EP

## PRINT RUN 350 - MORE NEXT TIME!

Contrary to what this picture may suggest, Chip is not a psychiatric case, although the resemblance to Nosferatu holds a certain amount of truth. Rachel does not as this might be interpreted, bear any likeness to a 1980s Greenham Common bird. Look, it was just a small egotistical indulgence that filled a bit of empty space, okay?



# ACTIVE SLAUGHTER

So there we were, sitting outside *The Lord Cecil* in Hackney, drinking Brew and eating curry. We'd just come from the Anarchist Bookfair and *Harum Scarum*, *Kismet HC*, *Bug Central* and *Riot / Clone* were playing. Then along comes this lass and says "You've gotta get in early coz this new band called *Act Of Slaughter* are playing". Well I thought she said "Act Of..." anyway. So in we went, and fucking hell they were great! Highlight of the night we thought (especially since *Riot / Clone* did an acoustic set (!!!) and Chip fell asleep on a table during *Bug Central*...) They were duly asked to play in Leeds in a rather nifty petrol-saving trio of Cockney bands along with *Intensive Care* and *Bug Central*, and being a nice bunch of lads with a lot to say, the interview was despatched shortly afterwards. It's something of an epic, so grab yourself a cuppa and read on...

**HW** - Before we get onto the trivial stuff like punk rock and politics...we've met various members of the Emmerdale cast - have you ever encountered anyone from Eastenders?

**Trev** - Are you taking the piss here Rachel or wot? You bleedin' are ain't ya. Have we ever encountered anyone from *Eastenders*? What kinda question is that! Course we bleedin' 'ave missus. We live in London so we see them just about every day, innit. In fact I was having a little chat with Peggy Mitchell just the other day. "Babs, whoops, sorry Peggy" I said, "that son of yours, Phil, he's f-ing chicken (oriental - "mental") he is. He ain't got a danny (La Rue - "clue") about women or motors and... (at which point I think it best we leave this particular answer on the grounds that I'm the drummer in an ultra-right-on anarcho band and thus am not supposed to have anything even vaguely resembling a sense of humour)

**Jake** - I've seen one or two *Eastenders* cast members. I remember trying to get Bepi's autograph for my kid sister who fancied him at the time, but he didn't have a pen.

**Active Slaughter** did a gig in the former squat venue that some called the "Queen Vic", I'm sure it would be fun to do a gig in the real thing or E20 club.

**JJ** - I met Sanjay once a few years back. I'm glad Gita weren't with him though coz I'd have slapped her for cheating on him with that posh bloke that time.

Our mate Liam, well his dad is best mates with Phil Mitchell. He's meant to be an even bigger prick in real life.

**HW** - Who's in Active Slaughter? Any previous bands or other scene activities?

**Trev** - I'll let Jake or JJ give you the *Active Slaughter* bio as they do it far more eloquently than I. I will however just scotch the rumours that I was once in *Anthrax*, cos I wasn't. I did do some backing shouting on their first demo but that's the extent of my involvement with them. Well, save for the fact that hundreds of years ago I was in a band called *The X-Cretas* who had various members of *Anthrax* pass through their ranks. One of my cohorts on that particular *Anthrax* demo was the now almost legendary Mr Noodles Romanov of *Bug Central* fame, of whom I was once the drummer (before being plucked from my cosy, comfy slipper wearing, retirement by those boisterous young oiks Jake and JJ).

**JJ** - My previous activities include laying in bed in the day and going out at night, if a gig is on, to get pissed. Although I once joined the Scottish Asian women's Hopscootch group in Scotland a few years back. It received a lottery donation so I thought I'd join up to try and get me self some money.

**Jake** - *Active Slaughter* is the first band I've been in that ever got beyond 2 practices. I've been involved in all sorts over the last ten years. I learnt my services to a number of causes like anti-nuke, road protest and hunt sabbing, did some animal care work that sort of thing, no more than anyone else, just played my part. A lot of the lyrics in *Active Slaughter* are influenced by the sort of stuff that I have been involved in for almost as long as I can remember.

**HW** - The very short time between you forming, playing your first gig and recording your EP must surely break some records - tell us the *Active Slaughter* story thus far.

**Trev** - Again, I'll leave this to one of the two previously mentioned oiks. Perhaps we should hold a little competition here for your readers and ask them if they know of any bands who have done what we did, only quicker. In which case, my answer is *The Mekons* who, I believe, formed, wrote and recorded their first single "Never Been In A Riot" all on the same day. Do I win a prize then? (Well you might win yourself a *Mekons* record, which is punishment enough for being such a punk trivia anorak - Chip)

**JJ** - Me and Jake used to have monkey-spanking competitions in my room. Ya know, see who can do it the quickest. But we got bored with that so I picked up a guitar and we started writing songs and decided to pull in 2 other members, Trev and Joe, to join our little club. They refused entry into the monkey-spanking club, but we got them in *Active Slaughter* in the end. I honestly can't remember how many weeks it was after our first gig that we recorded our song. You seem to know more so please let me know next time I see ya you Rachel. I doubt it was record breaking though - Roy Castle wasn't there to tell us so.

**Jake** - OK, me and JJ were putting together the compilation benefit CD *Direct Action Animal Rights* and the idea we had had for a while to form an Anarcho band just came together. It was about this time last year that we first started practising with just me and JJ in his room. By the end of summer Trev and Joe were doing a practice with us. The day after the practice we recorded "My Foot In Your Mouth". The practices continued, we did our first gig about 7 weeks after we had formed, got banned from playing the *Verge* by week 10 and within 3 months we recorded another 4 tracks and released them as an EP. We keep writing new ones and play as many gigs as we can do. And that's about the story so far I think.

**HW** - Your first gig (with *Harum Scarum* etc) was massive compared to the usual 7-of-your-mates-in-someones-cellar most punk bands debut with - what was it like to do this? Do you think it helped establish your name considering there was a "national" audience rather than just locals? Played much else?

**JJ** - Yeah I think this one helped. Of course it did, the Leeds contingent was there to spot us and run up to us right after our set begging us to play their gigs. I asked for 10 grand but we had to drop that. (It was our first gig, we were new, we had to try it!)

**Jake** - There's no doubt that we were lucky with our first gig, JJ had virtually organised the gig anyway so I kind of insisted that we play (long story). We only played 5 songs that gig, but they went down a treat. People were going mental, not quite the reaction I expected. It was the right time to do the gig as the *Direct Action Animal Rights* CD had been released that day - the same day as the London Anarchist book fair. We are excluded from playing a lot of gigs in London because of run in's with the *Verge*, either that or we won't play them. At this moment though we're doing quite a lot of other gigs and I expect any of the London ones we do to be at the *Swan* and *Lord Cecil*, which I'm very happy with. We played the *Astoria* last weekend, after the *Subhumans* and before *Conflict*, I know there was a mixed reaction to us playing where we did. We've got some UK gigs, at least one festival appearance in Finland, and we want to record again soon. Other than that *Active Slaughter* hope to be playing in a town near you soon.

**HW** - Musically you seem to draw influence from the 80's anarcho scene - was that a conscious decision or did it just turn out that way? While other areas of the 80's punk scene (i.e. Oi / Exploited) are an obvious influence on many of today's bands, do you feel that the music of the anarcho bands is under represented by current bands? Do you think this a reflection of the increasing depoliticisation of the punk scene?

**JJ** - I reckon it's because all the old anarcho bands were shit musicians. And I am one too. That's how we get a similar sound. The anarcho scene today? Where is it? Fuck knows. It seems most of the bands which do do really political stuff are a really hardcore sorta band and we don't get to hear their words let alone see them play at punk gigs. I got told a few weeks back by a girl (I won't name names in fear of this girl getting stoned) that too many other bands around at the moment are political. I was like "WHOA?". I then got her to name me 10. She managed 3. Nuff said!

**Jake** - I don't write the music, but I like it. While *Crass* were a great band some of the music was dreadful. I don't see that our music is anymore influenced by the 80's Anarcho sound than any other form of punk rock. It's fair to say our influences are varied, we don't tend to play a hardcore sound, but we draw influences from all over the punk world. The lyrics, which I write the bulk of, have a definite anarcho/political content. I'd like to think we're not recreating the whole 80's *Crass* thing. We write about what's going on now (*Smash HLS*, *Foot and Mouth*, *Mayday* protest, war in Afghanistan, etc) and hopefully keep the music interesting. There are very few bands in London punk scene who have strong Anarcho views these days so that's why we get a lot of *Conflict* comparisons made about us. I think the anarcho scene is pretty apolitical, with some who have the usual attitude problems - sexist, homophobic and too much emphasis on fashion. There's always one or two punks at all the protests you might end up on. I think punk is a lot more politicised than any other alternative scene really. I don't see goths, metallers, hip-hop fans on demo's much. At least a lot of punks seem to care about something.

**Trev** - It was definitely one of those "it's just the way it turned out" kinda scenarios. Merely being the drummer I obviously don't know about the complicated stuff like chords and shit, but I don't think JJ consciously sat down and decided he'd play his guitar that special "anarcho way". Obviously we're all influenced by other bands, many of whom are those bunch of loveables from the 80's, but we're quite happy to inject other musical bits and bobs if our limited talents allow (look out for the forthcoming Bluegrass version of *Smash HLS*). I'm not sure that the music of the anarcho bands is under represented by current bands, mainly because that requires some form of definition of what the music of the anarcho bands actually is and I really can't be arsed to go into something like that here (categorising is not something I like to do anyway). I do however agree that the punk scene is/has become pretty depoliticised, sadly, and yes, there does seem to be some form of connection between the non political bands and the type of music they play, inasmuch as it isn't the type of music that I couldn't be arsed to define a couple of sentences ago. Does any of that make ANY kind of sense at all? If so, could you explain it to me please cos I've completely confused myself.

**HW** - I know JJ does the London Punks website, has this had a positive effect in publicising the local scene? Do you foresee a greater role for the internet as a tool of communication within the punk scene? Will webzines and suchlike ever replace the real thing?

**JJ** - I think it's helped the London scene out. I know it helps a lot of people coming from abroad come over and get settled in and going to gigs etc. I think the London based punks just look at it for a laugh though. (The drunken photos etc) The good thing with websites is they can be updated anytime. They cost nothing, you can put great colour photos on it, you can interact with others etc etc. One bad thing about it though is that not every punk has a PC. Although I must admit I don't know anybody in the London punk scene who don't know somebody on the internet (if that makes sense).

**Trev** - I hope there is a greater role for the internet as, as you rightly call it, a "tool of communication" because hey, as Mr Hoskins used to say, "it's good to talk". I think there's a very great danger though that bands etc will become (or indeed, already are) embroiled in the various corporate marketing strategies that would have us believe that every household in Britain, nay the world, has a computer or at least, some kind of access to one. Which, of course, is a complete and utter crock of old shit. What it means though is that there exists the danger that bands will tend to cite their website address over, say, a PO address, forgetting that not everybody has, or likes, computers and that some people actually like to write letters. Okay, I'll grant you that sounds a bit mellow dramatic but I just dislike the idea that the internet etc can't run in unison with, again as you call it, "the real thing", cos they quite obviously can and should. This is the condensed version of my answer. For a more thorough, up to date version go to www.dot.fuck-off-Trev.forward slash, you-aree (and is it just me or does anyone else inexplicably snigger immaturely when they hear people say "forward slash" on the telly?)

**Jake** - I'm actually answering this before any other question. Computers are a bloody hassle. It's the second time I've had to do this interview due to the computer crashing. The internet has been a good way to promote *Active Slaughter*, but so have more traditional forms of information like flyers, fanzines and word of mouth. Inevitably I think computers are replacing the real thing and I really hope that the price of computers and internet access does come down. To an extent computers exclude a lot of people, but you could say the same of fanzines, not every one I know into punk can read for example. The internet is by far the best way to communicate with people and make contact I reckon. I don't have it at home, but I can get cheap access or go to a friend. For me the internet is now an essential form of communication. It is a lot cheaper to email someone in the USA than it is to write a letter let alone phone them. The internet does give you access to more contacts than the world of photocopied fanzines ever has.

**HW** - You've had a lot of involvement in the organisation of the Barry Horne Memorial gig in April - how did this come together? Where are the proceeds going? What's the score with the number of tickets a band sells determining their place in the punk rock hierarchy, or, I mean gig line up? What has it been like working with the relaunched *CONFLICT*? Do you think that in some quarters it might be perceived as "that big *CONFLICT* gig"?



**rather than the Barry Horne Memorial? Is Colin Jerwood buying any more racehorses? Come to think of it, what are your top 3 CONFLICT rumours?**

**JJ** - Alright, well each band was given 50 tickets to sell and the more tickets a band sold the higher up on the line-up the band goes. This is why **Active Slaughter** went on at 9pm just before **Conflict**. We earned that place as we worked our balls off selling 60 tickets. Money raised from the gig goes to **Arkangel** (a brilliant animal rights org and magazine) and the Barry Horne memorial fund. **Arkangel** and the Barry Horne fund are both run by 'Rob Arkangel'. He's a really nice bloke and has been active in the AR scene for years and years, helped organise Barry's funeral and spent time in Bedford prison for some actions a while back. I'm not quite sure what the Barry Horne memorial fund is, but by what Rob has told me, the fund will help various AR causes out.

We ain't really worked with **Conflict**, just Colin really. He's an alright geezer. I don't see what all the fuss is about or why everyone's asking us what's he like etc etc. He's just a South London lad.

I think people decide for themselves if it's a big **Conflict** gig. We actually call it the big **Active Slaughter** gig. (Nah I'm only joking with that). It does actually annoy me when people call it the **Conflict** gig though. I don't think that it's **Conflict**'s fault (although you could mention the flyer or poster in which their name is massive and at the top. But sometimes you need something like that to catch someone's eye so they look at the poster)

I don't have any conflict rumours, and if I did I wouldn't be mentioning them publicly. I've heard some really stupid ones from various people about Colin eating meat, being spotted in **McDonalds** etc etc, which are just plain stupid really.

**Jake** - I found working with **Conflict** quite useful, I also think Colin has been good to us. So I'm not about to get drawn into slagging the guy off.

My top 3 **Conflict** Rumours...

- 1) Joe's 1980's t-shirt **Comflake's The Breakfast Continues**
- 2) A member of **Active Slaughter** went to prison following a riot at a **Conflict** gig
- 3) **Mortartate** are releasing the **Smash HLS EP for Active Slaughter**.

As for the score with the politics of the April 7<sup>th</sup> gig I'd just like to set the record straight. The **Astoria** costs 10 grand to hire. Bands playing were given 50 tickets to sell. The more they sold the higher they play was said from the beginning. **Active Slaughter** shifted them plus half a grand's worth of tickets where **Arkangel** got to keep the money. In all, at least 5 grand was raised for the Barry Horne memorial fund by this gig (this excludes money individual stalls made) and I think it's time to put into context what that means. Look at the **Lord Cecil** gig in October that was 4 quid in and raised about a grand for **SHAC**, which is great, but if you think it would take no fewer than 5 of those gigs to raise what one gig did then I don't know what the problem is. There were roughly 15 bands on at the **Astoria**, which means 1 band for a quid. People have been drawing comparisons between the Barry Horne memorial gig and **HITS**, the difference with **HITS** is that there is no political content, no benefit what so ever. That's why **Active Slaughter** took part in the Barry Horne memorial and will never play **HITS**. I am not denying that the **Astoria** was expensive especially at 3.50 a can, the bouncers are wankers I know that, but that gig was not the evil some in the movement said. Just ask the animal rights groups who were there raising much needed funds.

**Trev** - There's no doubt in my mind that the gig was perceived by many as "the big **CONFLICT** gig" and that the cause(s) itself was either lost or ignored by many of those present. Unfortunately that is, and always will be, the case when gigs are put on in support of a cause, especially if the bands playing are all of one particular musical genre. As you know Rachel, perhaps more than most people given that you promote **Rape Crisis** gigs, people essentially come to see the bands and the cause, which is infinitely more important than any band on the bill, becomes kinda secondary, if not lost altogether. In simple terms, in order to raise more money for a cause you need bands that will pull in people and invariably "who" is playing then becomes more important to people than "why" they're playing. To me it's both a touch of "human nature" - we all wanna see bands we like - and also indicative of the apathy that I think is quite prevalent within the punk scene. All that can be hoped for is that people are made aware, either through the bands themselves or literature etc at the gig, that the whole thing is actually about awareness concerning certain issues. I personally think that the closest you're gonna get to the cause being recognised as being more important than who's playing is if you have a wide variety of different acts on, so that in a sense no one band becomes the complete centre of attention. To be honest though, I'm not overly concerned why it is that anybody came to the gig, be it to support the cause or merely to dance till they vomited (or, indeed, both), because at the end of the day it raised a fuck of a lot of money for some very worthwhile causes (anywhere between 1 to 2 thousand people at £15 a go - you do the maths).

**HW** - Does the song 'Phase' reflect your perceptions of the London punk scene? The Leeds scene has had a huge swell of younger kids "looking the part" especially at HC/pop-punk gigs, but who seem totally apathetic, both politically and in terms of what they put back into the scene - does this sound familiar? When you mention "got all the cool accessories to pose" are you referring to the same rich kid, 5-minute punx as in verse 1? And don't you think that any branch of punk fashion - skinhead, 77, HC etc - is just that, a fashion with differing "cool accessories"? On a different note, what do you make of the trendy 5-minute activist mentality so often seen from similar kids in political circles (before they fuck off to become stockbrokers or whatever)?

**Jake** - Whether it's London or where ever "Phase" is attacking the apolitical fashion victims who just want to dress up not mess up. I think it's great to see all the punk rock types on demo's it's just a shame that so few bother. "Phase" has been classed as condescending or what ever, it's just an observation. I suppose the main bit of the lyrics were inspired by the type of people who go to mine and JJ's favourite (not club) "Take warning" at the Verge. Without mentioning any names these very people decided not to buy a **McMurder** meal on Mayday 2000. They made a call on their mobile phone and realised the nearest **McShit** was being trashed, so their attitude was we better not. Wankers, it irritates the hell out of me seeing these idiots come out of their ska punk gig into a bloody **McDonalds**. That is the type of stuff that "Phase" is getting at. There's enough people that think having a Mohawk or bondage trousers makes them a rebel, where as we know that being alternative means going vegan or vegetarian at least and making as much of a stand against the state as you possibly can. Everyone can go on a demo at least, we accept not everyone is up for doing direct action, but it would be nice to see more people in the punk scene at least get involved in something.

As for the 5-minute activist stuff I know what you mean, I frequented a lot of things like the Road Protests up and down the country between the early and mid 1990's. There were very many people of the "5 minute activist" mentality to be found here who can be found working for the fucking **Guardian** now, the fucking twats. A point of real irritation was there seemed to be an influx of protestors to the places getting media attention for all the wrong reasons like the chance to be on telly. Where as just as equally important protests didn't get the same interest due to it not being a media circus. I don't see as many people actively doing that sort of stuff these days probably most of them fucked off to a cushy career. In saying that there are people like myself who remained involved but on a more low profile level than had previously been the case. Much of this has been due to burn out, and the way the Old Bill have clamped down on shit over the last few years has obviously played its part. I was told back then this is just a phase you're going through, but bollox, most of my life has been involved in working for change. I don't feel that way is from working within the system and by the time you get a criminal record it's too fucking late any way. I hear a lot of people saying they are gonna get a job as a lawyer or something and work

their way from the inside, and it's like wake up. Maybe some people have the power to make small changes within the system, a teacher could influence anarchist views in very rare cases, or you do get the odd DSS worker who will help rather than penalise people. But in general the system just seems to suck people in to a position where they are too tired and complacent to bring about change. So bollox to all those ex eco-warriors who now earn loads in their pin stripe suit. Phase is just having a go at any one who says it's trendy to be different until university has finished or something along those lines. Being different means making a difference. There, does that explain enough for you.

**JJ** - "Phase" is basically having a go at these "kids" you mention. We'd like to say not all the kids, as we gotta give the younger generation a chance eh. But I'd have to say so many of them are what this song is about. It's not only about younger kids though. A lot of "older" people still act the same really. Ok maybe mummy and daddy don't give them loads of money when they are older (or maybe not?) but they still have the same mindless mentality.

Punk fashion is ok... mohican, bondage trousers, tattoos, piercings, leopard print hair etc IF the person has a mind to go with it too, if you know what I mean. But in a hell of a lot of cases this ain't true. Leeds must be a lot like London then by what you are saying Rachel. Both cities have too many uni students trying to get into the punk scene then dropping out after 2 years and becoming a "stockbroker" or what ever.

**HW** - The scientific and ethical arguments against vivisection are indisputable and there have been significant victories in the fight against vivisection in Britain, such as the closure of Hillgrove. How far can these victories go in stopping vivisection when huge companies can just relocate to cheaper countries with even lower standards than Britain? And do you think the state will ever allow a protest movement to forcibly eradicate vivisection, since it sets a frightening precedent for the state itself if it is shown that mass action can work? Do you foresee greater state persecution of the animal rights movement on these grounds?

**JJ** - Well as far as getting it stopped and banned in the UK, in the end we shall win! Going to other countries will be more tricky. But I guess before we start thinking about getting our passports and packing our luggage to go hassle some foreign-based lab, we gotta stop it here first.

The state aren't allowing a protest movement right now. But we still do the demos, we get hassle off the old bill, get nicked for no reason, get old bill following us home etc but we don't give up as it's been shown with Hillgrove.

**HLS** is going under. They are losing money and shareholders and backers every week. They are a dying company. ALL because of the AR movement which goes under the name of **SHAC** when it comes to smashing **HLS**.

**Jake** - Most of **Active Slaughter** were present for a demo against vivisection at the beginning of this week. My attitude was "Ok it's just gonna be one of those demo's where you hand out leaflets, the Old Bill won't give us any grief". Oh how times have changed. The Old Bill out numbered us 2 to one, followed us on the tube, nicked a woman for having a mega phone, prevented us from walking down the street to hand out leaflets. Even in ten years of protesting I was surprised, it's evidence they are fucking scared. They did this using a rarely implemented Section 5 of the 1986 Public Order Act (very similar to Section 60 of the 1994 Criminal Justice Act). The Police have so many more rarely implemented powers since 1986 that it is frightening thinking what they could do next. Under the Terrorism Legislation brought in last year the Home Secretary can decide who is a proscribed organisation allowing the Police to act in 24 hours. This has very strong implications for animal rights or any one who wants a better world really. Most of us have been unfortunate enough to get nicked and spent the night in the cells, that's bad enough. Think what it would be like to get nicked under terrorist powers. The kind of scenarios of the Guildford 4 are potentially well on their way for being the reality of even showing support to the **ALF** or **SHAC**. People who've been nicked and jailed for **ALF** have always been treated as terrorists by the State. **ALF** has been at it for what 30 years now and it's really beginning to bite, it's not just the stuff about Hillgrove and Shamrock closing, it's the fact that the **SHAC** campaign has caused real economic damage. **SHAC** has thousands possibly millions of supporters worldwide and the State is fucking scared. The bloody fucking Government are too proud to let us break the evil of **HLS**. 1) They can't be seen to back down to our demands on anything especially animal rights. 2) They have invested in **HLS** because of its research into the human genome project. That prick Tony Blair would love to boast to the world about some Brave New world scientific break through.

Animal Rights scares the fucking Government, look at the fox hunting issue, that has the real potential to see some anarchy breaking out. If they go ahead with any ban all these fox hunting scum will still go out, will the Old Bill be arresting them the way they did to Hunt saboteurs in 1994 when aggravated Trespass was brought in? Will they fuck. All this **ALF** activity for the last 30 years is really beginning to piss off those wankers in Parliament and beneficiaries of the capitalist world. I think we can expect a clamp down, unless more people get involved and it's time they did.

**HW** - When you say "you don't wanna be preached to about animal rights - you think it's a load of middle class shit" what do you mean? Are you implying that the working class are somehow less receptive to animal rights arguments? And in terms of "middle class shit", I've encountered plenty of that in the animal rights movement particularly from the single-issue fanatics. What about "vote labour to give animals a voice" for fucks sake? Also, where do you stand on consumer boycotts? Surely these are middle class orientated - if you've got kids to feed on a giro and can only afford to shop at Nettos, you haven't got the time or money to worry if there's casein in your rubber gloves or whatever, and many of the "ethical alternatives" are simply unrealistic for many people. Your opinions?

**JJ** - Well I've been told by loads of skinheads that AR is just a load of middle class shit. I don't see AR being about any class system, I see it being about stopping animal abuse. Every organisation is going to have middle class, working class in it. Does this mean we should turn our backs on something because there are too many middle class people involved? We ain't doing it for the middle class. Yes there are a load of what you might call middle class people involved in AR. I've spoke to many of them and yeah maybe they do sound a bit middle class in their accent but their beliefs and their actions certainly don't make them seem middle class to me. There are also a lot of working class people involved in AR, but I'd have to say that there's maybe a few more middle class people involved. Whose fault is this though? Personally I couldn't give a flying fuck if Tony Blair was trying to break through a police line at **HLS** to get over the gates to burn that place down! I'd be helping him over. (Just so you could trip him up and impale him on the razor wire I hope! - Chip)

About animal tested products...Trev's right really. You have to do what you can. I'm sure there are rare circumstances where certain people have to buy certain products as they are cheaper or more attainable. But this shouldn't be that common. So many other products are non tested and cheap

Too many people use that excuse of them not having enough cash to buy non tested products etc. If you really believed in not testing on animals then "most" people would be able to get 1 reckon 85% of stuff that is not tested.

FOR THE SAKE  
OF 2010

FOR THE SAKE  
OF 2010

FOR THE SAKE  
OF 2010



Think about it, if 80% of the UK population did this, animal testing would be stopped right now as the government and companies would realise they could make more money from products which ain't been near an animal

**Jake** - That particular lyric sort of came together in a conversation and what people have said about animal rights being a middle class issue. In fact it was someone who calls themselves a class struggle (meat eating) anarchist. The point I was making is that the fight against HLS is not solely about what they are doing to animals. HLS is a good example that there are so many human rights and environmental issues involved. The Government is wasting working class people's taxes on a fucking terrible thing like HLS. Let's face it, the only people who benefit are sick and twisted scientists and coppers on over time. If you took the time to talk to most people they would no doubt oppose HLS and yes, do have far more personal worries about their survival and their kids.

I personally don't see animal rights as a single issue, obviously I love animals, but it's a wider struggle to me. Over the years I've noticed there are a lot of single-issue vegan police wankers. I think it's out of order telling a single mum do this, do that. Yes it is fucking expensive to buy a whole lot of vegan products, but if you shop around and inform people in a non-condescending way of the fact being vegan can actually work out to be cheap and it's better for you and your kids. I think the system encourages meat eating for a number of reasons. At the end of the day the amount of meat that people in Britain eat kills a vast percentage of them. It isn't in the Economics interest to promote the vegan diet and that's why it's often perceived to be really expensive. Ethical Alternatives are something I can't afford to buy, but I do manage to eat quite well as a vegan for say 15 quid each week. Ethical Alternatives are another filthy lie any way. Green Capitalism is bollox and it's everywhere from *Holland & Bastards* to *Sainsbury's* to *Oxfam*. Fair Trade for example means the workers get 10p a day instead of 1p a day, it's all such a load of bollox. I manage to support the local grocers quite a lot but can't avoid going into *Sainsbury's*. I'm afraid I've been living off these Spring Rolls (4) & Samosas & Onion Badijes (6), they are only 69p a box at the moment. The beauty of it is they say "Suitable for Vegans" on the box. I think that proves being vegan ain't that pricey.

Single-issue politics are dangerous, I think it's better to see yourself as against all forms of oppression. I know vegans who are racist or whatever else, but equally I've known some very bigoted anti-fascists. Anarchists, anti fascists, animal rights, eco warriors or whatever, should see themselves more as the same struggle not splintered into their clique. I do my best to boycott multi nationals, but it is virtually impossible, I wouldn't actually agree that consumer boycotts are a waste of time. I'll never knowingly buy a product from *Smith Cline Beecham* for example. That doesn't mean to say any multinational is any better, but do what you can to avoid supporting them.

**Trev** - I know for a fact that some members of certain class-orientated organisations (no names mentioned) perceive animal rights issues and arguments to be the domain of the middle class. Quite why I really don't know. I think though that the real issue lies with those who do adopt and adhere to single issues and fail to recognise that the many issues that affect humankind, animals, the environment and most everything else are all interlinked. Yes, we all perhaps choose causes that are immediately closer to our heart, but to dismiss others as being less important, for whatever reason, is effectively to play the state's game of "divide and rule". To me, animal abuse is as horrendous as the abuses served upon third world countries, which is as horrendous as our destruction of the planet and so on. All of which can be placed under the collective banner of "capitalism at work" and all of which need to be addressed and fought as vehemently as one another. I also totally agree that each person has to choose at some point how far they can go with things. Your example of "ethical consumerism" is spot on. People find themselves in different situations at different times and they then have to decide how best to operate within those circumstances, and as much as I'd like to think we all play the perfect ethical consumer, I know it isn't always possible.

**HW** - In 'Fuck Off M.O.D.' you attack squaddies - while what they're a part of is horrific, don't you think there should be some consideration of their position i.e., naive teenagers brainwashed into signing up through tales of travel and excitement (and not a single mention of the reality of war in the adverts or career talks). Surely you have to recognise that for many working class kids this is a way out of what might be hopeless prospects (and no I don't think killing or being killed sounds great either but that always seems to be treated with "it won't happen to me" mentality, especially in so called "peace time"). Mind you most kids I knew that signed up were tossers to start with, but not all of them!

**JJ** - Until we have a draft again in this country, a squaddie joins the army at his own choice. A lot of people work at slaughterhouses because it's the only way out for them to get some money. Don't mean we should let them off the hook though does it. I'm not saying all squaddies are as bad or evil as that but it's just an example.

I'm sure a big percentage of squaddies are very nice people. And even if one of them does get killed in action, we ain't gonna throw a party. Almost any loss of human life is sad. But having said that we can't have too much sympathy for them. They thought about it, they joined up, they went to war, they got shot, they died, they knew the risks, shouldn't have joined!

**Jake** - I do totally recognise that the army is the only reality for a lot of young lads as a means of escaping hopeless prospects. I have known lads who were squaddies and who joined up for that reason. I think at the time of writing "M.O.D." I was so angry about the war that had kicked off that I just had all these drummed up images of the arse hole squaddie mentality you'll see in towns like Aldershot. I'm not as much having a go at those who chose the career it's just once you're told "Right Britain is going to war and we are going to kill people", in the recent Afghanistan military actions most of these people have already suffered enough. It's just about having no conscience. I knew a squaddie who had seen killing and he left the army and finally enough got involved in anti military stuff (I shall say no more). I don't have a problem with squaddies as such (though there are a lot of morons you don't wanna bump into when they're in a gang), I do have a problem with say someone on a nuclear submarine launching the Cruise missile to go and take out civilians. Each verse attacks the 3 wings of Britain's military run through the M.O.D. i.e. Army, Air force and Royal Navy. It was just a quick response to the blood shed Britain is a party to in Afghanistan and a general having a go at the British Military. But you make a valid point, they do show the Army to be booze, birds and beaches. The Army is going to be a good way out until the next Falklands eh? . You could actually say that the first verse is a comment about the Simon Weston mentality of the brave soldier boy, who still doesn't question after being so badly scarred by the horrors of war. The song is trying to comment about the force of war and Britain's involvement in it.

**Trev** - I always have a problem with these kind of questions. On the one hand I can understand and accept the argument about joining the army as means of a way out of the shit many working class kids are in. But then I think hold on, for everyone of these kids that join the forces there's also a fuck of a lot that don't, so why's that? I actually tend to believe that a lot of people join the army etc not because of the lure of travel and adventure, as it might be for a very few, but quite simply to feel superior to others. Or, in some cases, because they do actually want to kill people. Anyway, regardless of any of the reasons that make people join the forces, to me the song is about the institution of the M.O.D. itself and those within it who are there because they want to be. It is an institution, and they are people, who inflict pain and anguish upon others in the pursuit of imperialistic rule and gain. The type of people who maintain and perpetuate the homicidal, Darwinian based myth that "Britannia rules the waves".

**HW** - Returning to the subject of war, do you think the recent attacks by the USA and its slavish minions on Islamic countries will escalate into something far worse, especially when the man with his finger on the red button is a redneck imbecile? How badly do you think this situation will be exacerbated racist anti-Muslim attitudes in Britain and how can this be curbed?

**JJ** - I doubt bush would push that red button. That's unless he chokes on another pretzel, trips over and lands on the button. I don't think bush wants to wipe out any country, he prefers control. He just wants to control them and have them eating out of his hands.

A lot of racist attacks have happened already in this country due to what's going on over there. Boneheads will always use this type of thing for an excuse though. They would do the same if there was a war or not.

**Trev** - All the time the big red button is in the control of any politician the possibility of any war escalating into something far worse exists, especially if given the western belief in the supposed righteousness of their "crusade". As for curbing racist attitudes toward Muslims this, as with any hostility against people for whatever reason, can only be achieved by tolerance and understanding by people and by educating people that difference is not a bad thing. And if that doesn't work, going out and kicking the shit out of any racist scum.

**Jake** - Clinton was an arsehole of course but he was actually trying to organise treaties for all out world nuclear disarmament. As soon as the red neck imbecile you refer to comes to power he has suddenly drawn the world back to the same type of cold war scenario many of us grew up under. Any one who follows the state of the world will have recognised the military did not scale down after the cold war they just adapted themselves for this so-called "New World Order". For example the Trident missile system which Britain is a part of was not cancelled because of the end of the cold war (which it was built for). They just armed themselves with smaller nuclear warheads to be used in certain scenarios, like Iraq or Afghanistan. Or any fucking where they want really. Bush has used language which points to America using small scale nuclear weapons (these days Hiroshima is miniscule). A lot of what is going on these days are real causes of anxiety. It's not unconnected that the police are being so heavy handed on what once seemed liberal forms of protest. I would say we are heading for an escalating crisis and war is a big part of that.

I think that a certain amount of paranoia has been created by the media regarding Muslims. The Mosque up the road from me in Finsbury Park has been labelled as an Al-Qaeda base by the media. That type of reporting tends to drum into the average Sun reader that every Muslim is out to destroy their way of life. I am at odds with all religious ways of life, Muslim being no exception, but I live in a predominantly Muslim area and it's relatively calm here. I don't agree with the Islamic religion or any other but I still find I live in a mutual respect with people in this community. I know the NF would never be successful in marching through this area, they'd be fucking stupid and suicidal to try. To curb those racist ignorant attitudes that's the way to prevent them from spreading their filth - make sure that people in the community are there to prevent them (obviously sometimes that means people coming from outside). I'm not taken in by what is said in the papers about Muslims but I'd be a liar if I said the Muslim way of life doesn't alienate me. But at the end of the day, they are people just the same as anyone else and often very nice people.

**HW** - Finally, what about a spot of role reversal - why don't you ask us a question?

**Trev** - I understand you're quite a fan of the rhyming couplets in some of our songs. Do you have any that you think would fit into our repertoire given the subject matter of many of our songs (i.e., animal rights)?

**HW** - Better than rhyming couplets here's a song which we expect to be used though we realize that your own stuff will pale in comparison to this lyrical genius:

#### LOCK UP YOUR DAUGHTERS

Murdering scum thinking only of your belly / Cooking up our wildlife with mash and jelly /  
Listen to the fishes, hear their dying squeals / The barbaric slaughter of innocent eels /  
Chorus: Lock up your daughters / We're Active Slaughter / (repeat ad nauseum)  
Smashing up McDonalds, going wild / Molotov cocktails and Silk Cut Ultra Mild /  
Taking on the pigs we might be handy / But coz we're cockneys we only drink shandy // (Rachel)

**JJ** - Yes I got one... Do you remember the last 2 hours of that Leeds all-dayer we played in January?

**HW** - Yes, of course I remember. The first half an hour was taken up signing autographs for my adoring fans outside. Then, since it's gig promoters that have the real rock n roll lifestyle, I was chauffered off to a cocaine bottom of the stairs (Rachel)

**Jake** - Yeah tell me 3 things about the MET Police that may be of interest to your fanzine? Also the Ministry of Defence and HLS

**HW** - Well since we aren't exactly well-off, our fanzine would love to know any blackmail-worthy scandal, preferably involving sordid homemade porn photos relating to the senior figures in the above organisations (Chip)

**HW** - This is definitely the end so any final comments, stuff to sell or words of wisdom for the punx?

**JJ** - May the 1st is with you...always!

**Jake** - First of all thanks to Rachel and Chip for showing us a lot of support, I hope to see the punx out there telling those bastards to fuck off, take your cider with you but getting too pissed might not help you. Don't let them destroy us any more, don't leave it for some one else to deal with. Let's stop destroying each other with petty arguments too.

**Trev** - Clothes and hairstyle doth not maketh the punk. Think!

Contact Active Slaughter at: PO Box 35913, London, N17 9YP, UK  
Website: [www.activeslaughter.co.uk](http://www.activeslaughter.co.uk)

For info on SHAC (Stop Huntingdon Animal Cruelty) mentioned in the interview, check their website at [www.shac.net](http://www.shac.net)  
See the music reviews section for more info on the EP and the comp CD mentioned above.



## RELIGIOUS VOMIT

Laura Schlessinger is a US radio personality. Recently, she said that as an observant Orthodox Jew, homosexuality is an abomination according to *Leviticus 18:22* and cannot be condoned in any circumstance. The following is an open letter to Dr Laura penned by a US resident, which was posted on the internet.

Dear Dr Laura,  
Thank you for doing so much to educate people regarding God's Law. I have learned a great deal from your show, and I try to share that knowledge with as many people as I can. When someone tries to defend the homosexual lifestyle, for example, I simply remind them that *Leviticus 18:22* clearly states it to be an abomination. End of debate. I do need some advice from you, however, regarding some of the specific laws and how to follow them.

1. When I burn a bull on the altar as a sacrifice, I know it creates a pleasing odour for the Lord (*Lev 1:9*). The problem is my neighbours. They claim the odour is not pleasing to them. Should I smite them?

2. I would like to sell my daughter into slavery, as sanctioned in *Exodus 21:7*. In this day and age, what do you think would be a fair price for her?

3. I know that I am allowed no contact with a woman while she is in her period of menstrual uncleanness (*Lev 16:19-24*). The problem is, how do I tell? I have tried asking, but most women take offence.

4. *Lev 25:44* states that I may indeed possess slaves, both male and female, provided they are purchased from neighbouring nations. A friend of mine claims that this applies to Mexicans, but not Canadians. Can you clarify? Why can't I own Canadians?

5. I have a neighbour who insists on working on the Sabbath. *Exodus 35:2* clearly states he should be put to death. Am I morally obliged to kill him myself?

6. A friend of mine feels that even though eating shellfish is an abomination (*Lev 11:10*), it is a lesser abomination than homosexuality. I don't agree. Can you settle this?

7. *Lev 21:20* states that I may not approach the altar of God if I have a defect in my sight. I have to admit that I wear reading glasses. Does my vision have to be 20/20, or is there some room for negotiation here?

8. Most of my male friends get their hair trimmed, including the hair around their temples, even though this is expressly forbidden by *Lev 19:27*. How should they die?

9. I know from *Lev 11:6-8* that touching the skin of a dead pig makes me unclean, but may I still play football if I wear gloves?

10. My uncle has a farm. He violates *Lev 19:19* by planting two different crops in the same field, as does his wife by wearing garments made of two different kinds of thread (cotton / polyester blend). He also tends to curse and blaspheme a lot. Is it really necessary that we go to all the trouble of getting the whole town together to stone them? (*Lev 24:10-16*) Couldn't we just burn them to death at a private family affair like we do with people who sleep with their in-laws? (*Lev 20:14*)

I know you have studied these things extensively, so I am confident you can help. Thank you again for reminding us that God's word is eternal and unchanging. Your devoted disciple and adoring fan.

(Plagiarised word-for-word by CHIP from the booklet accompanying Limp Wrist's new LP)

### EMO - THE FACTS

I'm getting really pissed off with people in zines using 'emo' as an insult, particularly when many people don't seem to have much clue as to what emo actually is. Why would that piss me off? Have I suddenly taken up a newly open-minded policy towards the twenty-first century equivalent of student shoe-gazers? No I haven't. It's just that if you've never experienced the full horror of emo in action I don't really think you should throw that term around lightly. Look I live in Leeds and we have more emo bands per capita of normal population than anywhere else in the whole fucking world. You can scarcely go into any boozer without hearing the droning voices of students mourning the fact that they can't get a shag because they're dressed like something from an early 80s episode of *Grange Hill* and daddy won't buy them a new car. Never use the 'e' word until you really know what emo is and the depths it can fall to. Like a Vietnam Veteran, I'll leave you with this thought - **you weren't there, you can never understand!** (CHIP)

## CHIP'S VENDETTAS

In which I vent my spleen on the various idiots who make daily life such a grinding chore. Sod the lot of them.

1. Smackheads. Particularly the thieving scum who nicked my flight jacket off the washing line. You are human sewage. You have the audacity to try tapping change outside my local off-licence. No I can't spare you any money to fund your sordid habit, now fuck off and get some dignity.

2. The Leeds 6 emo types who we overheard in the café at a recent 1 In 12 Club gig, engaged in the following conversation...  
Twat A "Who's this band on now?"  
Twat B "Someone called Eggraid. Don't know who they are. We should just stay up here until someone we know comes on"

You ignorant cliquy tossers. If you don't know a band, how do you know if they're any good or not? Most of your bands are shite but at least I can say I've given them a chance. You pay three quid to get into a gig then you sit upstairs and ignore half of it coz it's bands that *Fracture* hasn't told you that you should like. Just fuck off with your stupid glasses and your crap clothes that make you look like the soft kid at school.

3. Gary Bushell. It's been said a thousand times before but the smug bearded arsehole needs a fucking slap. About two years ago I walked past him in the street, did a double-take and realised that yes, it was actually Bushell, and missed a golden opportunity to lamp the bastard. Guted.

4. Rip-off 7" prices. Recent offenders include Con-Flit charging three quid and a bit for their last 7", which was shit anyway and some HC band called Nazi Skinz (read that carefully - yeah I thought it sounded dodgy as fuck at first glance too) charging a ludicrous £4.50 for an EP. But worst offenders of all are *Victory Records* (purveyors of utter shite as far as I can ascertain) trying to charge a laughable five quid for an *Integrity / Lockweld split 7"* picture disc. Are you having a fucking laugh or something?

5. Bands who describe their music in terms of their diet. Someone phones you up, asking you to sort out a gig for them, you ask them what sort of music they play and they say "vegan straightedge". No, I didn't ask you what you ate or whether you fancied a pint, I asked you to describe your bloody music. So if I was in a band and I phoned someone up about a gig and described my music as "lacto-vegetarian, drinking and smoking" that would be adequate would it? No it wouldn't, so just answer my sodding question properly and stop banging on about your lifestyle choices, or I'll make you listen to my collection of diabetic grindcore and gluten-intolerant crust.

### EMPLOYMENT AGENCIES - FUCK 'EM ALL!

Employment agencies have been a bloody millstone round my neck for the last nine months. Having failed to get myself a proper job in that time for various reasons, I've had the pleasure of experiencing a string of minimum-wage sanity-threatening warehouse jobs. But while the work is shit, the periods where they 'haven't got anything for me' are worse. I mean I don't really want to go back on the dole (too many awkward questions, too little money) so pending a real job I'm stuck with a totally unpredictable income. As I'm writing this, I've had a total of zero work in the last fortnight, so I'm reduced to pauper-level living. Bastards. I actually want to work (well obviously I don't, I just want the income that goes with it, but you know what I mean) and considering how long I spent on the dole doing my utmost to avoid any form of work whatsoever, it feels like some great big sick joke. Now agencies themselves are dodgy as fuck, and they're rapidly expanding phenomenon now that the move towards the reintroduction of casual labour is underway. People fought, starved and died to win what working rights we have and agencies are at the forefront of undermining this. Job security for life? Forget it. The eight-hour day? Forget it. Skilled trades? Forget them too. And don't even bother asking about trade unions, health and safety or a wage you actually live on. The fact that agencies have been obliged to introduce holiday pay (and some form of sick pay is apparently on the way) is proof that they are the sad future of employment. A little bit of sugar with your shit, sir? They operate on the basis of charging a company roughly double what you actually get paid, so if I get minimum wage, the agency makes around four quid an hour profit for hiring out my labour. Parasites in other words. And to really rub it in, most agencies are staffed by slimy patronising careerist tossers, who act like they're something special because they have some level of control over your life, while they've got one eye on some shit-bag management job and they're talking about you like you're some kind of inanimate commodity. Welcome to the workplace of the future. (CHIP)

## NAZI WEBSITES...

I no longer have internet access at home which is a pity because it was vastly more entertaining than watching shit soaps on TV. Obviously there's a lot of mileage in fetish websites and boundless amusement can be had at the expense of the hordes of weirdos who feel the need to advertise their bedroom antics to the world. But the really interesting stuff was nazi websites. These are absolutely priceless in terms of information-gathering on the local self-dusters and are also worryingly compulsive viewing. Like most people involved in the far-right, the contributors to these sites are the usual rag-tag bunch of psychiatric cases and reading the goings-on in their guest-books and chat-rooms not only gives you an insight into the paranoid and hate-filled workings of their minds, but it is occasionally funny as fuck as well. Take the names they use for example. The *Combat 18* and *National Front* guest-books have provided such classic monikers as 'War Wolf' and 'Storm Lord'. Does the image of some Billy-no-mates *Dungeons And Dragons* freak spring into your mind too? The arguments they come out with vary widely too, from pseudo-intellectual revisionism to the standard brain-dead streams of vitriol. Particularly worth a look is *Rev from Derbyshire*, some twisted old slapper who has her say on anything and everything on the NF site, with a tendency to post random stuff in the middle of night, again suggesting no life. The utter bullshit the wannabe academic characters spout often defies all belief, and Storm Lord, who clearly spends an unhealthy amount of time on his own, is one of these. Also worth a laugh are some of the graphics, including my personal favourite, which I used as background on our computer until someone pointed out how dodgy that looked - in a sad case of lowest-common-denominator appeal, the *C18* website welcomed you with a photo of a bird in a bikini brandishing a gun in front of a South African nazi flag. Dear oh dear. Our local fuckwits, *Yorkshire NF* have a picture of some naked bird (nicknamed from a *Pirelli* calendar by the look of it) with the surreal nonsense "All her ancestors were racists" emblazoned above it. Not only puzzling but profoundly sad I think. The factual reporting is note-worthy too, or rather its absence. Levels of support and attendance on fast demos is exaggerated ludicrously and fast getting their heads kicked in is somehow reversed into a victory for them, which indicates either staggering levels of self-delusion or propagandising to their fellow nazis about how organised and unstoppable they supposedly are. Of course best of all is when they get the handbags out and start bickering, either about anti-fascists or more often each other. Leeds is burdened with two particularly vociferous gobshites, *BNP* candidate and Leeds Uni student soft lad Mark Collett, and paranoid-schizophrenic police grass and NF organiser (until they kicked him out for grassing) Tony White. Both of these specimens have contributed some hilarious pearls of wisdom to their respective sites, made all the more amusing because they despise each other. Not only does this tell us that left to their own devices, the far-right is so hopelessly stupid and self-destructive that they'd probably finish each other off before we even get a chance, but it's also quite telling that the *BNP* is relying on mouthy student wankers as electoral candidates. Anyway, the point of all this is that far-right websites give you a very good idea of what's going on in their sordid little world, which normally leaves you a bit disturbed at what goes through some scumbags' minds but optimistic that they're such imbeciles they'll never get anywhere serious, for all that the *BNP* currently seems to offer a threat at local government level. The absence of any program of policies beyond vague sweeping statements is quite telling. Either they have a lot to hide (i.e. compulsory repatriation doesn't go down too well with the British electorate) or they simply don't have any policies because they aren't real political movements anyway, just opportunist bigots. In my opinion the reluctance to lay their cards on the table is probably a combination of both factors. They're worth a look chiefly to demystify the British fascist movement, which is revealed to be not the gun-toting Aryan psycho-terrorists that the liberal press and *SWP* would have you believe, but a motley collection of thugs, morons, petty criminals and megalomaniacs. In other words, nothing we can't stamp out with enough concerted effort. To find any of these sites, use a search engine and a bit of initiative, but I don't recommend doing it down your local library. I was once browsing in one of the computer rooms in the university until I noticed that everyone was staring at me coz the screen had big pictures of swastikas all over it. Oops. So use a bit of sense, eh? (CHIP)

For more info on combating the fast on all levels, contact: **No Platform Anti-Fascist Network, PO Box 127, Leeds LS3 1TS or phone 07970 398 933**

## RACHEL'S VENDETTAS

1. Discography / live LP etc. Can't think of any new lyrics? Too busy with your groupies and cocaine to write any new tunes? Well nevermind coz you can always push "product" to the punters in the form of a Greatest Hits LP (don't worry you don't actually have to have had a hit) or for the more avaricious among you how about a "live" LP? After all you can release one every year if the habit's becoming a bit expensive and you can throw in any ropey old shite from long-forgotten demos or "wacky" outtakes. A definite winner coz you're greedy and your fans are stupid - a perfect combination. Worst offenders (except obvious 'big names'): *Angelic Upstarts*, *UK Subs*, *Citizen Fish*, *Blyth Power*

2. Charging for water in pubs. Oh dear, not content with over-charging for piss poor pints with 2" heads there's the added insult of charging for tap water. 70 fucking pence at the *New Roscoe* and 50 at *Brudnell Social Club*. They get round any legal requirements by "providing drinking water in the toilets". How generous. Needless to say we fully advocate stashing your own beer into such money grabbing establishments or better still keep well away.

3. Leaving after 'own' band played. So what's all this about then, you go and see your mate's band then bugger off home when a band that's travelled a couple of hundred miles to play arrive. Yeah that's really supporting your punk scene ain't it? A good case in point was the *Dead Pets / NTG* at *The Fenton* which was totally rammed with kids for *Dead Pets* and then left to 10 paying customers (plus the *Dead Pets* so no disrespect to them) and a fine array of tumbleweeds for *NTG* when the call of the skateboard was obviously too loud to ignore. So what if you've never heard of the band - that's the whole point isn't it, to discover new things? You've already paid the entry fee so what've you got to lose? Dear me, just realized, 10 o'clock is obviously bed time for most punks now isn't it?

4. Complaining about stuff then not getting off your arse. First off, there's the people you hear constantly whinging: "this gig's fucking crap, this zine's fucking shit, this distro didn't send my stuff quick enough" whinge, whinge, ad nauseum. Almost always the people who do precisely fuck all themselves so either get off your arses and do something yourself, offer some help or shut the fuck up. And then there's the apathetic armchair anarchists who spend all their time listening to their favourite bands singing about burning political issues as if that alone is going to change anything. These are also the gobshites in the pub who always have an opinion on everything yet do nowt. Obviously not everyone is in a position to be involved in every political action going but I'm sure everyone can spare an hour to hand out some flyers or put up stickers instead of hiding in their bedroom listening to *Conflict* whilst whinging that there's nazis on our streets.

## MORE NEWS AND GOSSIP...

- Next *Punktured* gig at *The Primrose* in Leeds will be Saturday 17th August. The usual half dozen or so quality bands and it's a benefit for *Haven Distribution*. And, well I never, it also happens to be the weekend of Rachel and Chip's birthdays...

- *Bug Central* have just recorded an EP's worth of stuff, so expect to see that soon. Wonder if there'll be any photos of the band on it?

- "Tonight Matthew I'm going to be Jello Biafra!" The pretend *Dead Kennedys* will probably have done their UK tour by the time you read this. I bet they were fucking shite.

- *Active Slaughter* are apparently recording again soon, so with their hyper-efficiency, expect at least three full-length albums by the end of the year. They've also done a version of *Intensive Care's* 'Any Hole's A Goal' which I'm guessing is lyrically far removed from the original.

- *Dog On A Rope* have just been off touring to Denmark and Germany, leaving in their wake several towns and cities with critical shortages of buttons. Check out their incredibly stylish new 'Let's Get Ronnie' t-shirts, available at bargain prices from *DOAR* via the same *PO Box* as us.

- Speaking of t-shirts, if you want owt printing, *Jessi Adams* is your man, so get in touch with him at the address at the end of the *Eastfield* interview.

Theoretically this zine is meant to be out every three months, so if you have any news (or indeed any scurrilous gossip) let us know and we'll stick it in. And don't bother asking us about advertising rates - having no delusions of grandeur we don't fucking do 'em.



Having known Colin and Michelle for years it was only natural that when they got a band together that we'd end up putting them on at our gigs. They've gone through several line-up changes and have recently released a CD so now seemed a good time to catch them for an interview...

**HEADWOUND** - Tell us a bit about the history of Anarchy Spanky. Where on earth did the name come from? Who's in the band, and what other bands / punk scene activities have you been involved in?

**MICHELLE** - The band began with myself on bass, Kimberly on guitar and Vicki on vocals. None of us had played before so Col (later to become our guitarist) taught us in our front room. When we found somewhere to rehearse properly Cooney joined as our drummer. Vicki had other priorities at that time so drifted out of the band and Foz joined. When I wrote 'Sugar And Spice' it was felt that male vocals were inappropriate as the lyrics are from a woman's perspective. Kimberly tried her hand at singing first on this song then others. By this time Col had become lead guitarist and Foz and Kimberly alternated playing rhythm. We recorded our first demo with this line-up. It was in cassette form and looking back, was pretty basic but everyone has to start somewhere. During the recording Foz left the band and so we continued with Kimberly taking on all the lead vocals with Col doing backing. Foz has continued as vocalist for Manchester band Born Idols and we all wish him well. In 2000 Kimberly left and after some searching Ani joined. We recorded our CD 'Sugar And Spice' later that year. Where did the name come from? Ha, we get asked that quite often. Well we didn't want to have a predictable punk name so we decided upon one derived from our perverse sexual activities and threw in a bit of anarchy for good measure. The name tends to make people smile which is nice. Other things we've been involved in? I used to run Noize Corporation distro a number of years ago. Col was previously in Phobia and PMT (Bolton one) during the 80's then Blood Sucking Freaks in the 90's. Ani sang for External Menace during their tour in Germany a couple of years ago.

**HEADWOUND** - Could you tell us a bit about Michelle's dissertation? Is it true that you have plans to publish it?

**MICHELLE** - I was inspired to research the role of women within punk when I undertook research for my first degree. Conducting the research highlighted the minority status of women within the scene and I thought it would make an interesting area to look into. Entitled 'Experiences of Female Punks in the Nineties', the work involved quite lengthy interviews with nine women and in addition I applied my own experiences and observations. The experience was enjoyable, though hard work, especially when I just wanted to get pissed at gigs and enjoy myself but had to focus upon making field notes. I also found it quite an empowering experience to focus solely upon women involved in the scene and to 'give them a voice'. Literature that I had read around punk tends to be very male focussed even though women have always played an active role. I discovered that many of the women had similar experiences particularly where prejudice (and not just external to the scene I may add) was concerned. Yes, the work is to be published in pamphlet format, in true DIY style by Active Distribution. I don't know how much it will be yet but it will be reasonably priced so all you punks out there buy a copy - especially if you are of the male gender - and see what your female counterparts have to say!

**HEADWOUND** - How did you get involved in punk and what changes have you noticed over the years?

**MICHELLE** - I got involved with punk in 1979 when I met Col. I started by listening to the records that he brought to my house. I was drawn to the rebellious element that both the music and style

held. I don't think I gave any thought to the politics at that time. That came later with Crass and anarcho punk and I suppose my own maturity. Differences over the years? Well, the scene seems a lot less violent these days. We used to go to a youth club to see bands and you could always count on a fight breaking out between individual punks. I think today's punk is less political than in the eighties. In fact the only political thing about it is the actual philosophies that underground DIY is based on. I suppose during the eighties when anarcho was being established we had certain figures i.e. Crass, Poison Girls, Conflict etc promoting the direct action ethic which encouraged activity. Nowadays, there isn't anyone in particular involved in such promotion. I'm not saying that we should have a form of leadership or that everyone should be in total agreement to issues. What I do think is that the distinction between political and non-political thought has become more pronounced.

During the eighties it became almost fashionable to accept the anarcho politics without questioning. I think people do question things more now which is after all what punk is about. I also think that we have experienced a backlash against anarcho politics. Just speaking to people I know that some punks who were involved in activities during the eighties became sick of it being shoved down their throats and wanted to be an individual again rather than a part of some 'Borg' collective like on Star Trek. There is a negative side to this though which we are experiencing at present in that it has created conflict and the formation of political and non-political cliques. Even though there are differences in opinion I think that we all agree on the principles of DIY. We should therefore put our differences aside and focus and this or there may not be a future to the underground. The younger ones who are getting into punk via pop-punk don't seem very interested in politics. They appear to just want to have a good time and mosh. This is all well and good but by allowing the principles of DIY to be overridden by purely social motives will create a scene not unlike commercial punk. I may be wrong about pop punkers being non-political and welcome views from pop punkers who want to discuss the issue.

**COL** - I got involved in Punk when I was about 12 in 1977 and virtually everyone in my class at school was the same for about four weeks. Then when the craze had worn off we were left with a few of us who hung round together and talked of forming bands for a couple of years. We'd formed a band before any of us even had instruments so I was 14 before I actually played anything. We generally pissed around covering Cockney Rejects, Angelic Upstarts and Sex Pistols songs for a while and only did a few of our own. Then there wasn't a divide between punks and skins, that seemed to change with the mod nonsense in 1979 when anyone who looked like we did got chased through Bolton by parks wearing fashion victims. There were still plenty of gigs happening in our area in youth clubs and pubs with local bands playing almost every week. Some clubs also had a regular gig slot with bands playing every Tuesday or so at 20 or 30p to get in, but you used to get one punk band with two other types such as a pop band or a cheesy metal band. Most bands at the time did covers for most of their set with only a few having much of their own material. Bigger bands did play in our area but they were usually too expensive for us to go and see. Things remained pretty static until the 80's when there was a sudden resurgence of events and bands forming. I joined one for the first time in a number of years when their bass player failed to turn up at the practice and I stood in. There were a number of very active people in our area linked up with the travelling community who organized outdoor gigs in the moors and parks, and a local castle was squatted for two years on the run before a new anti-pollution by-law was introduced preventing it as the land was on catchment for a reservoir. I think that the whole Crass thing had been a major influence on events at the time and without it the punk scene as it is would not be around now. Bands like the Buzzcocks had been DIY in their own way early on, releasing records as they could afford to, but Crass went one stage further putting material out as cheaply as possible and trying to do without the involvement of major labels etc. Most of the

organizers left the area to join the peace convoy and the scene went downhill, but that also seemed to happen everywhere at the same time. The band I was in did a gig with Flag of Convenience at Wigan and only three people turned up. Even gigs with bands like UK Subs weren't being well attended. Most of the people I'd grown up with suddenly got into smoking weed and sitting in their attics on their own rather than going out to gigs. I think that having kids played a part in this as we were all about the same age. Not much happened for a while then there was suddenly a big increase in the number of gigs but we were going out to some events called punk and seeing shitty American pop bands and the places were packed out. Luckily there were some decent gigs to go to, and we soon got to know which gigs would be OK. Recently the only punk scene that seems to be doing well is pop punk singing love songs. The anger and the issues that used to be punk are now being covered by some of the nu-metal bands who owe a lot of their musical influences to punk.

**ANI** - Well I couldn't really escape from punk whilst growing up as my brothers and sisters were into their music big time! You could say it was the way I was brought up. So both eras of punk were around me when growing up, both very different in motivation. Today it's not all commercialism, it's more getting your views heard and going through mayhem to get them across.

**HEADWOUND** - What has the reception to your 'Sugar And Spice' CD been like? Was it a deliberate decision to release it on CDR format, or was it from necessity? Do you think formats like tape and CDR are taken less seriously in the punk scene despite being more 'DIY' (i.e. they're only seen as 'demos' and a band often isn't taken seriously until they put out vinyl)?

**MICHELLE** - The CD has gone down very well. Yes, we deliberately had it put out on CD format by FCR and Chincave. It was an affordable option and they're easy to carry around to gigs! I'm not sure if bands are taken more seriously if they put out a vinyl. If people choose not to take us seriously because we are not on vinyl then that's their problem and not ours. Personally I don't hold with such silly attitudes. At the end of the day putting out recordings DIY is what matters. Many bands put their stuff out on both CD and vinyl and cassette. I think it is just a matter of personal choice and affordability. In retrospect I think we should have put 'Sugar And Spice' out on cassette as well as CD because not everyone has a CD player. So, we've done a bit of taping for people when necessary.

**HEADWOUND** - How does having kids affect the band? How do find peoples' attitudes in the punk scene to kids and parenthood? Do you think the punk scene excludes people with kids to some degree (i.e. gigs going on 'til late etc)?

**MICHELLE** - Our kids are grown up at 17 and 15 so it isn't a problem for us. Our 15 yr. old often comes to gigs with us and gets stuck in. He's also into pop punk but I think him coming out with us provides him with an insight into DIY culture. Maybe one day he'll come to his senses and burn his Green Day CD's!!!!!!

As there are many punks who are parents I don't think there is a negative attitude in general. I certainly have not experienced any. I suppose that the scene excludes those with kids to some extent depending on the age of the kids. When they were younger we took our kids to gigs wherever possible but as you say they go on late and kids get tired - and bored I may add! I remember when we took our eldest when he was about 10 months, to an outdoor gig in a quarry. He got tired and cranky during Phobia's set (band Col was in) so I parked his buggy up at the side of Col's amp and he fell asleep in seconds. Incidentally, he's now into music big time! I wouldn't suggest that those punk parents with younger kids do this at gigs though - delicate hearing and all that! Punks do take their younger kids to picnics but then can't take them to gigs afterwards. I don't see any easy way around this because as a parent you have to be responsible and consider the child's well being. You may be enjoying the event but who says the child is? Having to rely upon baby-sitters to go to gigs will be an inevitable necessity until the children reach an age where they can be taken to gigs or left alone. Maybe parents could organize a crèche collective at gigs where this would be possible. They could work by a rota on looking after them and keeping them occupied. Maybe you could set a precedence Rachel and start one off?

**ANI** - Kids, sometimes are an inspiration where lyrics are concerned - you don't want them making your mistakes or the mistakes of your generation. As for gigs going on late it's up to when and where you play and if the organisers are tolerant towards ankle-biters!

**HEADWOUND** - Your song 'The Cruelty Of Greed' covers the fur trade. Now fur has made a return to the catwalk, do you think people will start to wear it after its recent stigmatisation? How far do you think people are really influenced by the rich catwalk fashion anyway? The animal rights movement successfully helped to stigmatise fur, but how far do you think its associations with wealth and excess contributed to its downfall, as opposed to leather, which is fundamentally the same?

**MICHELLE** - Past campaigning by animal rights groups was immensely successful but I think that people have short memories about certain issues and unfortunately the fur trade is one of them. I would say that the past decline in wearing of fur was more to do with the fear of being attacked by animal rights activists than a class or wealth issue. Basically, most people shut negative things out of their minds. They can't see what goes on and feel more comfortable not knowing. I actually wrote that song in response to the return of fur being worn on the catwalk and the lyrics attack the mindless uncaring attitude of consumers of fur. I think the way to combat the problem is not only use tactics of past campaigns whereby fear and stigmatisation are useful but also to educate people about the fur trade and to keep the issue on the agenda so people don't forget. Anyone who still wants to wear fur deserves all they get from activists. On the issue of leather, yes, I agree that as with fur it is the skin of an animal. I personally choose not to wear leather for this very reason. However, I don't as a rule challenge those who wear it. Some people would argue that leather is a by-product of the meat industry and would be wasted if not used whereas fur is obtained for the purpose of sheer vanity. Like I say I think skin is skin at the end of the day and I respect animals enough not to wear either.

**HEADWOUND** - Your song 'The Real Disgrace' explores perceptions of homelessness. In it you refer to heroin, which is currently a huge and growing problem in our area. While sympathetic to the causes of this problem I see it as a cause of anti-social crime, what do you see as a viable short-term solution? Is decriminalisation a way forward?

**MICHELLE** - I was inspired to write 'The Real Disgrace' through my work which involved working with homeless young people, many of whom were heroin addicts. The lyrics reflect their experiences. Heroin misuse is often a part of homelessness and this I mention in the song but this is only a small part of the issues mentioned. Whilst being sympathetic to those who are homeless through no fault of their own I have none for smack users. Using my experience of working with drug users, particularly of heroin, I agree with you that it is a major cause of anti social crime, in particular burglary and street robbery. It also fuels families up big time. A solution? I'm not sure if decriminalisation would work. It would hit those who are making money from the suffering of others and cut down the crime associated with this but I'm not totally convinced that decriminalizing it would be successful. It will be interesting to see the outcome of the Government's proposal to make heroin available on prescription.

I think more rehabs should be in place and the length of time it takes to get into one cut drastically. People have to wait months before getting into rehab. What's the bloody point of that when they want to get off the stuff now? I also think the rehab programs should be reviewed and intense ongoing support offered on being discharged. Suitable accommodation should be available on being discharged in areas away from user circles. So many people coming out of rehabs are left with little support and put in accommodation with those who use. Lo and behold they start using again. One last point I'd like to make is that the individual makes the choice to take the shit in the first place and it's they who have to make the choice to stop - until they want to it won't happen!



**HEADWOUND** - Living in Bolton have you personally noticed the effects of the increased far-right activity in your area? Has this had an effect on relations between the wider white and Asian communities in Lancashire? What are the roots of the divisions in town like Oldham and what steps are necessary to bridge these divides?

**COL** - There hasn't been much of a far right movement in Bolton as far as I'm aware. Most racial tension historically has been between the Indian and Pakistani communities. I don't think that Bolton has the same conditions of dire poverty and totally unsuitable housing as in Burnley and Oldham. Having spoken to some people from Oldham it appears to suffer from a kind of Apartheid with people from any community being attacked if they enter the wrong area, but without personal experience I couldn't really comment. Closer to home the intolerance in our area is towards anyone who looks different from the vast majority of trendy kids. Most of my youngest sons friends have been attacked and severely injured for being 'goths'. This has even happened at school and the teachers don't give a fuck. If these were racist attacks they'd have to do something but while one section of the community picks on another and they don't have to act then that's quite acceptable. On the subject of racism, despite the facts the vast majority of the general public are convinced that all punks are nazis. Most people outside the punk community are quite surprised to find that we actually detest prejudice and sing songs about it. That's media coverage for you.

**HEADWOUND** - Within in the punk scene refusal to participate in the electoral process is a widespread belief, what are your opinions on voting and would condone tactical voting to keep fascists out of Council seats? Do you think the main political parties are scare mongering on the BNP issue in a bid to get votes for themselves? What role do you think physical opposition has in removing fascists off the street?

**COL** - Working class people were massacred in Manchester in order to get the vote and many women suffered and died for the same reason. What would your attitude be if the politicians took away the right to vote and declared that they'd make all the decisions on who would have that power? Having said that I am of the opinion that voting in itself doesn't and cannot achieve much. I have always registered my vote out of those who fought to win it from the aristocracy who own this country but have usually spoiled my ballot paper. Unfortunately, this will no longer be possible in our area as they have changed the voting system to a touch pad so I doubt I'll ever be going again unless there is a green party candidate, or a BNP candidate to vote against. If voting changes nothing then it really doesn't matter that there are 3 BNP units in Burnley purely because most people couldn't be bothered to turn out. Of course, that brings in the question of who you'd put your tick against but surely anyone would be better than them? I'm also a bit disillusioned about why people vote for politicians. My understanding has always been that we elect public servants to obey us and do what we want them to, not who we want to rule us as was said at the last election.

**ANI** - I was taught 'voting is a waste of time' but if enough bodies were willing to throw apathy out of the window and vote out certain fascist regimes, yeah, I'd do it!

**HEADWOUND** - What are your thoughts on old bands reforming for Holidays In The Sun etc? Do you

think that it impacts on the DIY scene in a negative or positive way? How do you feel about people making profit from punk especially bands who once claimed to despise this practise e.g. Subhumans and Omega Tribe?

**MICHELLE** - I find the reformation of bands for Holidays In The Sun quite sad. I know the event is very popular but what exactly is the relevance to punk nowadays? None I would. I went to the first event that was to commemorate twenty-five years since punk began. I thought there was a point to this as a one-off and enjoyed it. Now though, year after year it has become a sad reflection of how some people perceive punk i.e. something in the past that should be celebrated annually rather than being a part of their everyday life. I was having a conversation with someone recently about this very subject and though he attends, he likened it to nostalgic events of past bands as The Beatles. I thought this

was a very good way to describe such events. After all, how many people crawl out of the woodwork only to return the following year? I would hazard a guess at a lot! For some this is exactly what the event is, a chance to listen to bands from their youth or from a past era. For others, who still identify themselves as punks they don't seem to accept that 1977 or even 1984 are long gone. There were many inspirational bands from the past and many have shaped punks development but things move on and people would do better by supporting bands that are around now. By celebrating punk as something in the past people are accepting the opinion expressed by the media and academia and are not considering the present or indeed the future.

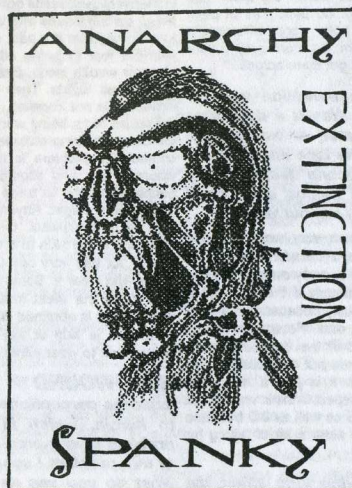
As for my feelings on the bands themselves who take part. Well, it's often forgotten that many of the bands who were around during the Seventies were not opposed to making money from what they

did and so it should not come as a surprise when they do. What I do think is hypocritical are those bands who viewed making profit with disdain and now are doing just that. What the fuck are they doing? Maybe you should interview them Rachel and ask them? That's if you are important enough to get an interview! (What a cheek! They aren't important enough to warrant an interview in the mighty Headwound! - RACHEL)

My feelings on the subject are extended to X Ray Spex touring without Poly Styrene. At the first Holidays in the Sun Poly actually got up on stage and explained that the reason she wasn't playing with the band was the high ticket prices. She said it should have been a free event held in a field somewhere. The band touring without her doesn't really make a mockery of what they stood for because Poly's decision not to be a part just makes a mockery of them.

**ANI** - I think that 'in their day' the bands in question were DIY, and they did work hard, but I've seen some of these bands recently and their 'nose in the air' attitude of punk totally contradicts the cause. They should stop profiting from everybody else's efforts to keep us all heard.

**HEADWOUND** - Why did you decide to cover 'Oh Bondage Up Yours'? How far have bands from that era been an influence on your music and lyrics? Returning to the question of old bands reforming what do you make of the likes of X-Ray Spex touring without Poly Styrene - doesn't that make a mockery of what they once stood for?



**MICHELLE** - 'Oh Bondage Up Yours' is one of my favourite punk songs. I think it reflects the early punk era perfectly and I have been very inspired by Polystyrene and other women punks of that time. However, just because we cover this song it doesn't mean that we play seventies style punk or live in the past. We consider our music is inspired by lots of styles of punk and our lyrics by whatever means something to us. I read a review of us somewhere where it was suggested that our lyrics are predictable i.e. Animal Rights etc. Well in response to this shallow remark, (can't remember who said it), I would like to point out that we don't write songs around animal rights because it's punk rock to do so but because something has inspired us to write about it. I suppose this person would prefer it if we did rugby songs! Well, I for one am not going to apologize for having political ideologies. It is a part of who I am. Actually, our lyrics cover a wide range of political and personal themes. Each of us in the band has our own views on things and have had different life experiences which I think enriches our lyrics. We also have a good sense of humour and I think this comes across in some of our lyrics i.e. 'Give Me More Bliss', 'Through The Night' and a new one 'Designer Vagina'. Our lyrics and to some extent the music, reflect feelings and experiences of individual band members and I don't think there's any greater reason to write lyrics than that.

**COL** - We covered the song cos we like it. Bands from that era have been a big influence on our music but I wouldn't say the lyrics from then have. Quite a lot of our songs are taken from a female perspective which was brought forward with The Slits and The Au Pairs. Between us we have a lot of musical influences from Black Sabbath to The Doors and punk from 1977 to today. On the subject of old bands reforming, we went to the first gig at Blackpool which I thought would be a one-off and I wanted to see some of the bands I couldn't afford to see when I was young. The actual event was OK but I was really disappointed with some of the bands especially the Omega Tribe who I was really looking forward to seeing, they were shit! We only went on the Sunday and outside we were told of what had happened with Poly Styrene. Luckily despite a court order she managed to get back in and give her views during the Buzzcocks set, mainly to deaf ears I thought. As to the band touring without her, band members do change, but I wouldn't class them as a band relevant to the DIY punk scene any more, along with all the other reformed for profit outfits including the Subhumans and Conflict. What the fuck do those two bands

think they're playing at, and I just can't understand why people are supporting them. We went to the gig in Liverpool last summer which had a lot of the old 70's bands on and Menace were easily the best band from that era I'd seen for a while. But the problem is the same as at Blackpool and Morecambe, 60 to 70% of the audience don't know anything about the bands that are about now or even after 1979. One bloke was telling us that his 'wife had let him out to go to the gig and wasn't it a shame that nothing like this happened any more'. If you see these events a long the lines of pop bands playing for money then you can take them as they are. What you have to remember is that when most of the early bands formed that is what they were, no different to anything else in the charts and certainly not DIY or in any way politically correct. Eater used to have a pig's head on stage when they played, can you imagine that at any punk gig after about 1980? Also any event like this attracts hordes of sky saluting morons. Who the fuck wants to be associated with them! (Exactly! Sadly these events also attract twice as many apathetic, apolitical imbeciles who probably wouldn't bat an eyelid if the whole of the 1933 German War Cabinet was stood next to em! - RACHEL) The whole swastika thing was a piss take and when Siouxsie and co. realised they were attracting scum they stopped wearing them. Jimmy Pursey used to tell them to stay away from the Sham gigs but they still turned up and caused trouble. For some reason there is still a few of them that think its punk to be a nazi.

**HEADWOUND** - What are your plans for the future? Any more recording planned? Any last words?

**MICHELLE** - We're working on new material at present and hope to record a CD / cassette sometime this year. Thanks to Steve of FCR / Ripping Thrash and Dave of Chincave for supporting us by putting out the CD. Anyone who can offer us a gig please contact us at:

Anarchy Spanky, c/o Col and Michelle, 56 Holden Lea, Westhoughton, Bolton BL5 3PA.

Cheers.Thanks Rachel for the thought provoking interview. I enjoyed answering it.

**COL** - I'm going to write a concept album on frogs complete with a video of them swimming round and eating caterpillars. I've already got 25mins of footage and it's so relaxing it's unbelievable.

**ANI** - We hope to record again soon, when we've got our new stuff down to a tee! As for last words, erm, I'm all out of profound statements! Cya at the gigs.





# FANZINE REVIEWS

## The rules are as follows:

- Poetry zines shall be burnt as they are a diabolical notion and anyone involved in writing them should get a fucking life.
- Personal zines shall be approached with extreme caution as they too are usually awful and anything which involves rich-kid americans whinging about how depressed they are will receive the poetry treatment. Listen you wankers, people are dying in wars right now, no one gives a fuck about you, your girlfriend troubles or your self-indulgent adolescent moaning. Now fuck off.
- Anything else will get an honest review, and we'll send you a copy of the issue your review appears in.

## GIMME DANGER #1

You know Kelly, that bloke from Portland who's been in about a million bands, including the fantastic Duffance, well he's moved to Germany and started a zine. It's pretty good as well, very much along *Ripping Thrash* lines. The music content verges (unsurprisingly considering some of his previous bands) on horrible crust / metal territory, but like many zines which deal with music I can't stand, the interviews are done in a researched and intelligent way, so it's still interesting enough to read. Among them we have *Born Dead Icons*, *Driller Killer*, *Hell Shock*, *6000 Crazy* and *World Burns To Death*. Plus there's the usual reviews (that make *Hell And Damnation*'s musical tastes look mainstream), the longest and most obscure 'wanted' list I've ever encountered and a lengthy *Cluster Bomb Unit* tour diary which I really enjoyed, especially since he mentions several places we went to last year with *Dog On A Rope*. Not mould-breaking by any means but a good read and my only real complaint is that I would like to have seen a few different articles or rants. There's no English price on it so send two dollars or two Monopoly money - sorry Euros - to Kelly Halliburton, Bauhofstr 14, 71634 Ludwigsburg, Germany. (CHIP)

## ARTCORE #16

This zine has been around for so long it's practically become a punk institution in it's own right and can always be relied upon to be a good read. Visually, this is really well done with super smart layouts and certainly no space wasting. And never fear this isn't a typical case of style over content either cos there's interesting and diverse interviews with *Fig.4.0*, *Joe 90*, *The Freeze* and *Chorus Of One* among others as well as articles on *John Heartfield*, the *Xcentric* label and a history of the *Dead Boys*. Lots of reviews too and its good to see that Welly isn't afraid to tell it how it is, if he doesn't like it then he's not afraid to say so which is a refreshing change since many reviewers policies seem to be based on mutual arse kissing. £1.50 pdd from: c / o 1 Aberdula Rd, Gabalfa, Cardiff CF14 2PF Wales. (RACHEL)

## TOTAL ANNIHILATION - FREE REVIEW ZINE #1

This is just what the title says it is. Evan of *Gibbering Madness* has put this together while he's getting the next issue of his zine sorted. So, lots of honest reviews interspersed with some strange artwork and yours for absolutely zero pence. But don't forget the SAE you tightwads. Evan, PO Box 298, Sheffield, S10 5XT, England (RACHEL)

## SCANNER #11

As a new convert to *Scanner*, I've been quite impressed thus far and this issue is another good one. The interviews include a couple of currently hyped bands like *Manifesto Jukebox* and *Kids Near Water*, *Leftover Crack*, *AK Press*, old relics *The Dickies* and best of all a virtual Homeric epic with *The Freeze*, one of those bands I know precisely fuck all about, but after reading this honest and deep interview I'm inspired to track some stuff down. Also a stack of reviews, a sound political article by Dan McKee, a random article about Toulouse-Lautrec and the now obligatory columns, which were all a bit standard-issue apart from a cracking one by *Boz*. Loads to read and smart presentation, can't fault the bugger. Send a quid and an SAE (50p-ish?) to 6 Chatsworth Drive, Rushmere Park, Ipswich, IP4 5XA, England (CHIP)

## SMALL SAILOR #3

As well as banjo players with three eyes and webbed toes, Thirst also has a flourishing punk scene who do things like videoing themselves beating hell out of one-another with broken video recorders in playgrounds. Make of that what you will. This zine looks quite posh compared to earlier issues but they stick to the tidy cut 'n' paste style, of which we naturally approve. There's a load of interviews with *Swellbellys*, *The G-Men*, *Good Clean Fun* (amusing), *The Informers*, *Homebrew*, *The Skatalfates* and *Capdown* but some are a bit on the short side and would benefit from more probing questions. There's the usual loads of reviews and other standard zine things, a vegan guide to Nottingham in case you get lost there and need some tofu, an incomprehensible story by *Paul Raggit* and artwork which varies from great to weird. We also have a piece written by the lad who does *Monkey Business* zine - take some advice son, you're not funny now fuck off. Anyway, one of those reliable zines, not a massive amount to read in it but its well done and always worth checking out. Send 50p and an SAE to *Deathwish* distro (address elsewhere) (CHIP)

## POSITIVE CREED #2

This is trad cut 'n' paste anarcho-punk stuff, a quick but decent read. There's short interviews with *Pop Vandals*, *Barse 77*, *Zero Tolerance*, *MDM*, *Suspect Device* and *Penny Rimbaud*, plus reviews, an interesting biography of *Flux Of Pink Indians* by Mitch who does *4 Minute Warning* zine and stuff about the *Crass* house. At risk of repeating myself yet again, I still find it disgraceful that people forked out to buy *Crass* a house. Anyone round here who knew the temple of punk rock that was *120 Rats* will know that there are a lot of places evicted that deserve a hundred times more support, but unfortunately don't have the right names attached to them. Commits the unforgivable sin of containing poetry, but nonetheless this is going in the right direction and its worth a look. 80p post-paid from 17a Charnley Avenue, St Thomas, Exeter, EX4 1RD, England (CHIP)

## A HC-PUNK COMMUNITY AMONG AN IMPERIALISTIC EMPIRE OF MULTINATIONAL COMPANIES #1

Nice catchy title that eh? A serious, political zine from Greece that features interviews with *Active Minds*, *Poundaflesh* and *Abusive Youth*. The links between big American business and Hitler both before and during World War 2 are brought to light in an article which certainly provides food for thought and serves to remind us that, for the businessmen, nothing, not even fascism gets in the way of industry and making a fast buck. The war theme is continued in a piece about alternatives to conscription in Greece and elsewhere the subjects of eco-tourism and the withdrawal of dangerous chemical agents (by UN Treaty) are covered. It would have been nice to see some coverage of the Greek punk scene and / or bands but this well worth a read. No price is indicated on the cover but send a couple of IRCs to: Dimitris Dimas, PO Box 3700, 10210 Athens, Greece. (RACHEL)

## STICK 2 FINGERS #36

Bloody hell issue 36 eh? This either means Mick's got a lot of spare time on his hands or else he's telling fibs in true *Attitude Problem* style! Of course *Headwound* would never lower itself to use such tactics, ha ha! As it says on the cover this is both hand-written and non-conformist and definitely possesses a sense of humour. Steering well clear of traditional zine content, band interviews and reviews are ignored (after all they've all got big enough egos already!) and replaced with the real *Posh Spice* story and *Sorted!* with *Phil & Grant* from *Eastenders*. Actually that's a lie cos there's an interview with *The Pissed Twats* who are obviously punk rock legends and nothing to do with the zine editor whatsoever! Add to this a couple of gig reports and several slaggings of *Mr Punk For Profit*, *Daz Russell* and you get an odd ensemble just right for reading alongside other light-hearted stuff like *Kropotkin* and *Bakunin*. Well worth your 50p so get it sent to: Mick Lightweight, 4 Fitzgerald Hse, Oakwood Ave, Greater London, BR3 6PN. (RACHEL)

## SAVAGE AMUSEMENT #16

The best things in life are free, so they say, but that's generally a lie. Guinness, Quorn sausages, punk records, and cigarettes are some of the best things in my life but regrettably I have to open my wallet for them. That idiom does apply to some things though, such as shagging, masturbating and *Savage Amusement*. Trev has expanded what used to be basically a newsletter of reviews into what is now a free zine. Mind you if I got that many decent records sent for review I'd happily churn this rag out for nothing as well. There's loads of reviews of zines, music, books and gigs, news and other odds 'n' sods and a load of plugs for his distro which is well worth checking out coz he sells top notch stuff (and some dodgy shite like *Combat 84*, but we'll ignore that). It's all very entertainingly written and if he stuck some interviews in it, it would be just like *HAGL* used to be (hint, hint). One of the best zines you'll get for nowt, so send an SAE to Trev, Rosehill, 20 Front Street, Tanfield Lea, Stanley, County Durham, DH9 9LY, England (CHIP)

## BALD CACTUS #19

Lets face it, Andy's been doing his zine since many of today's punks were in nappies and he's got such a good reputation that he could sell his used bog roll for 50p and an SAE. Luckily he doesn't. *Bald Cactus* is consistently good, and this issue sees a bit of a change in appearance (new typewriter and posh *Juma* print job, no less!), and good interviews with Finnish punks *Juggling Jugulars* and *Sned of Flat Earth* label / *Reason To Believe* zine / lots of noisy hardcore bands notoriety. There's a brief one with *Emmaz*, an embryonic social centre in London along 1 in 12 *Club* lines, and the zine is a benefit for them too. The usual reviews are here and the trademark rants and articles, plus some piss-take *Fracture* columns and pictures of some of our local nazi filth with well-deserved head injuries - hoorah! *Cynics* may accuse me of mutual back-scratching to Andy coz he runs our PO Box, but fuck that shite, *Bald Cactus* is fine stuff and always well worth a read. Send 60p and an SAE to *Bald Cactus*, PO Box HP171, Leeds, LS6 1XX, England. (CHIP)

## AY UP COCKER #1 & 2

A new zine from Cleveland covering the pop-punk / indie side of things. The first issue has interviews with *Dugong*, *Errortype 11*, *46 Itchy* and *Electric Frankenstein* (none of whom I have heard of) which could have done with being a bit more in-depth as I find the one line question + answer format quite boring to read but then maybe Mike is happy with it like that so who am I to judge? Anyway, the best bits are definitely the reminiscences from the punk days of 1978, which relate the sorry tale of the editor and mates being embroiled in a spate of fistcuffs with a bunch of bikers! Issue 2 features *Digger*, *Vanilla Pod*, *Turtlehead*, *Student Rick* and *Asian Men Records*, which are not really my kind of thing but Mike's memoirs continue with the story of how he had his top ticked by *Captain Sensible* ('78 doesn't seem to have been Mike's year does it?) - highly entertaining, more of this we say. Written with boundless enthusiasm and a must for all pop-kids. It was interesting to note that the only good poetry I have ever seen in a zine was written by a 10 year old so all you pretentious arty wankers might as well fuck off and leave it to those who know what they're doing! Copies are £1 each from: 7 Westfield Ave, Redcar, Cleveland, TS10 1HF. (RACHEL)

## ATTITUDE PROBLEM #32

After re-locating to Leeds (home of all good zines) Steve serves up another great helping of *Attitude Problem*. This has a proper traditional DIY feel to it - all handwritten with loads of drawings scattered about. There's just so much stuff crammed in here, which is certainly a nice change from zines who think nothing of wasting a forest worth of paper on what could be stuck onto one side of A4. Interviews are with *Harum Scaram*, *Axlom* and *Strike Anywhere* and all are treated to both original and interesting questions. The latter interview was conducted live and this is where Steve is at his best - he always manages to convey a genuine rapport between himself and the band and comes across as a natural at this style of interviewing. There's absolutely stack loads of articles and rants designed to make you think and consider different perspectives: the atrocities of war (a good name for a HC band I reckon!), urban gardening, zine culture... *Attitude Problem* is the sort of zine that will be dismissed as 'PC bollocks' by *Condemned 84* fans but fuck them cos this is nearly as great as *Headwound*! So what are you waiting for? Get that 50p and SAE sent to: Steve, PO Box 326, Hardcore House, Leeds, LS7 3YR (RACHEL)

## RIOT ON YOUR OWN #10

Bill's last issue apparently, which is a shame because this zine has started to get really good. Inside as ever you get a load of photos, rants and articles (including an interesting one about the song 'Mack The Knife' which was apparently about the McCarthy trials), well-written reviews, the most laughably simple punk quiz I've ever seen plus interviews with *Dogshit Sandwich* (inane) and *The Sabrejets* (interesting). Fairly standard layouts but plenty to read, although filling the margins with hand-written quotes from famous punk songs is an innovation I wasn't too sure about. And if you're really lucky you'll get an extra photo supplement featuring even more pictures of Bill and his mates drinking at gigs and posing with various old punk celebrities. It's a shame he's decided to wind this up coz for a free zine it's pretty damn good, but it seems he's moving on to projects new. You can't go wrong for nowt, so send an SAE to Bill, 5 Glen Road, Belfast, BT5 7JH, Northern Ireland and tell him not to be such a daft twat and carry on doing his zine coz I like it. (CHIP)

## My First Little Book Of GM CROP DECONTAMINATION

Does just what it says on the cover. This is a 'how-to' guide to locating and destroying test sites of genetically modified crops, written in an accessible way with some excellent illustrations. Unless you've a lot of experience of environmental direct action, I can't see this alone convincing you to go out and kick the fuck out of some mutant wheat, but even so its worth a look, especially as it demystifies the whole process. If the idea of doing anything like this has ever crossed your mind I'd rate this as vital reading, otherwise its good for the curious. I picked this copy up at our local A-Spire squat, and for fairly obvious reasons (i.e. the old bill) there's no address on it, but I reckon you could get a copy from *Re-Pressed Distribution*. (CHIP)

## PUNK SHOCKER #10

Way back in the mists of time it was *Punk Shocker* that inspired me to start a zine so blame him! Well, after a lengthy absence Andy is back in the fray with his own particular brand of punk-ness and humour. A live interview with the *Angelic Upstarts* takes up the majority of the zine but it's certainly space well filled. Mensi tells it like it is and isn't afraid to discuss his politics (which are of the sorted variety) unlike other fence-sitting no-marks of that era - *Condemned 84* and the like. The interview is lively and entertaining even when it ventures into the usually boring territory of football. Elsewhere there's a retrospective of *The Gerns*, rants and tons of reviews - it's obvious that Mr. Shocker is more than a little partial to his *Jap-punk*. If you're lucky you should also be treated to a free *Darby Crash* sticker too so what more could you ask for? Next issue is allegedly the last *Punk Shocker* ever but how many times have we heard zine editors come out with that old chestnut? Anyhow, do yourself a favour and send your quid and SAE to: *Punk Shocker*, PO Box 1TA, Newcastle, NE99 1TA, UK (RACHEL)

## PUKE #6

Got this given to me by Becca wot writes it at a Brum bash the other day and while I've never seen this before I'm certainly glad the situation's been rectified! Totally upfront and uncompromising in its attitude and absolutely overflowing with the editors' personalities which definitely beats the staid, fence-sitting bullshit many zines are content to peddle (not *Headwound* of course!). Interviews come in the form of the rarely seen *Antibodies* and the omnipresent *MDM* but the reviews are where this particularly shines - no punches are pulled and no egos are spared, just as it should be. The descriptions of *Fracture* are totally spot-on and what most zine writers probably think but won't say in case they miss out on that all-important seal of approval from the music scene's answer to *The Guardian* (safe and boring). In appearance it sticks to the traditional cut 'n' paste style, with loads of weird facts filling up the spaces, and shares similarities with *The Suffragette*. Get this from a sick-bag near you or, alternatively you could try sending 50p and SAE to: Becca, 126 Pineapple Road, Stinchley, Birmingham, B30 2TX, UK (RACHEL)

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WHEN YOU'RE WRITING TO LABELS,  
FANZINES OR BANDS ALWAYS  
REMEMBER TO ENCLOSE ONE IF YOU  
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ADDRESS  
HERE

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FUCK YOU

MAYBE MORE...  
see chat for details + more

PROVIDE  
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FUCK



# Eastfield

Urban Rail Punk? What the hell is that then? Well read on and find out. Eastfield were something of a mystery to me until I saw 'em live at *The White Stag* (once the best boozer in Leeds, now the domain solely of redneck scum – RIP). Having mentally filed them under 'innocuous pop-punk' I was surprised, nay gobsmacked, to find they were fucking brilliant tuneful punk rock with a brilliantly original streak. They were duly requisitioned by ourselves for various gigs and since then I've got right into them (so to speak). So here is the obligatory interview...

**HW - Who's currently in Eastfield? Has the line-up changed since last week? Does the number of changes affect the band?**

**JESSI** – For the last few months Eastfield has been operating more as a floating collective (at least that's what it has been referred to in some quarters) rather than a conventional band. For various reasons we have had several stand-in drummers, all have been bloody marvellous. This works as Eastfield songs are straightforward with no messing around trying to be too clever or technical. This doesn't affect the band on an individual gig basis but there needs to come a time when the line-up is consolidated so we can work on and record new songs. For the record, last night in Bath we were Jessi (crap guitar / vocals), Ben (bass / vocals), Chris (drums / vocals) and record new songs.

**HW - What did 'The Gasman' do to rile you and "where did you think you were going boy?" Is that a younger, slimmer Jessi engaged in some manly fisticuffs with said gasman on the photo? Tell us the tale...**

**JESSI** – The day in question was 16th April 1993, there was a national rail strike meaning all the trains were tucked away in their depots. Not wanting to cross any picket lines, it was better to use unorthodox methods to obtain entry. The 'Gasman', an officious security guard of a gas container yard on former railway land at the back of Stewarts Lane depot in Battersea, took an exception to my crawling out under the fence after successfully photographing every locomotive in the place. I verbally counteracted his threats to get the Transport Police to which he completely lost it, went ballistic and the resulting scuffle ensued. I'm proud of that photo, yes I do look (slightly) more slender!!!

**HW - Jessi did a stint in Blyth Power and Eastfield have been widely compared to them but unlike Josef Porter you sing about bad nightclubs and artificial sweeteners, jump up and down and sport a daft haircut – are you the anti-Porter? Tell us about your involvement with Blyth Power...**

**JESSI** – Eastfield occasionally get compared to Blyth Power presumably because on one hand we move in similar circles but on the other, especially in terms of music, we are poles apart. I like the notion of being an 'Anti-Porter' with someone who has been a good friend for 15 years. In the late 1980s / early 1990s I used to prostitute myself helping them out in a Ray Gange style in exchange for lifts around the North East in order to photograph freight trains. A few years ago I ended up joining Blyth Power by default; me and Bambi our original bassist were asked to learn a set of early Blyth stuff for a mutual friend's wedding. With a fairly straightforward set learnt, it made sense to do a few conventional gigs in conjunction with this, three were proposed which later swelled to twelve. After this gigs were sporadic and enjoyable but eventually started to clash more with Eastfield commitments. About a year ago I was asked to leave because I was too much fun! I turned up at a Blyth Power gig recently and was constantly asked if it felt strange not playing with them, I pointed out that it felt more strange actually being in the band.

**HW - I take it from the lyrics to 'Chiddingfold General' that you've had some experience of hunt sabbing...so in true talking-it-up-in-the-pub-afterwards style, tell us your greatest sabbing exploits!**

**JESSI** – I went out with Brighton sabs for several seasons. When visiting old friends a lot of reminiscing inevitably goes on, every week there was some sort of amusing incident that I could write a whole book. Putting aside all the tales of scraps, arrests and general tomfoolery, the important thing is that whilst we were out sabbing it was very rare for a fox to get caught. There were many positive moments like physically de-arresting fellow sabs and constantly out-witting the hunt. Did I tell you about the time I took on the whole hunt single-handed...! Since then I hadn't been out for years until recently when Eastfield played Plymouth in March. We arrived the day before so I went out sabbing with the Plymouth group before the gig.

**HW - Tell us about Eddie Watson – is he your best mate?! I mean you put his song on the CD twice, and its on the 'Come To Bevländ' EP so he must hold a special place in your heart – are you fixated with this bloke or what?**

**JESSI** – Eddie Watson is far from my best mate although last time I bumped into him he'd calmed down considerably from his former despotic truncheon-wielding self. The original version on the 'Come To Bevländ 7' had Elaine's vocal left off in error which was why we re-recorded it for 'Fanaticos Para Tranes'. At the same time we did a remix of the track which was to be exclusive to the *Cowley Club Benefit CD*. To save costs we bunged the remix on the same CD master as the rest of the album not realising that the CD pressing plant would make an exact copy of the whole CD. It would have cost £100 for the plant to remaster the CD and although it could have been done cheaper elsewhere, it was considered an unnecessary cost so the uncredited extra track ended up on the CD. (But I'm still none the wiser about who he actually is?! – CHIP)

**HW - You've been involved in punk for decades so here's some "blast from the past" retro zine question. Give us the benefit of your wisdom and clear up, once and for all, the following much over-debated irrelevances...**

- CD vs vinyl (who gives a toss?)
- Who would win in a fight between Conflict and The Exploited? (not that they ever would cos it might ruin their punk rock hairstyles!)
- Would you sign to EMI to spread your message to a wider audience? (like they'd ever offer!)

**JESSI** – CD vs Vinyl... who cares? I'm certainly not anal about packaging and format. Our vote would go with the most environmentally friendly format although neither particularly are. I didn't have a CD player until fairly recently when I was given a CD walkman to plumb into my stereo. CDs are easier to play and the current climate is that people tend to buy CDs more than vinyl. The good side is that lots of cheap vinyl bargains can be picked up in charity shops etc. **Conflict vs Exploited.** There would be a stand-off until the four *Teletubbies* came along and beat them all up, including all the ex-members that had been in either band, ever. EMI would never offer, but if they did then absolutely not. If years down the line we sell out then feel free to call us hypocrites.

**HW - If all the coppers, nazis, politicians and animal abusers disappeared in implausible circumstances what would the punx sing about apart from beer?**

**JESSI** – They would sing about all the opportunists who suddenly found themselves profiteering from the new regime.

**HW - Now the burning issue that we really want to know about – who's the best – Thomas The Tank Engine or Ivor The Engine?**

**JESSI** – They're both crap kettles. At least *Thomas the Tank Engine* stories feature some diesels. Though having said that, I hate going to preserved railways expecting to photograph some hard traction but being foiled as it's a 'Thomas Day' and all the engines have stupid plastic faces attached to them.

**HW - Railways are fucked now aren't they? I mean we try to get a train 5 miles up the road and its always delayed or cancelled or something – compared to Europe or trains are rubbish. This is no doubt a symptom of privatisation – you know, you give some public utility to a load of private companies and they inevitably make a total fucking pig's ear out of it. Wankers. Your thoughts on this? How far does this serve as a microcosm to changes in the rest of society?**

**JESSI** – The railways have always been a national joke but at least you knew where you stood with British Rail. Privatisation has made the situation worse... just try booking tickets using more than one train operator, and see how far you get. On the continent buying tickets is simple e.g. in Hungary there is a cost per kilometre chart at each station and the timetables have the distances on so you can work out roughly what to pay. There are single and return tickets, some discounts and that's about it. In contrast, the fares manual over here is the size of a telephone directory. If they spent as much money on improving services or extra trains as they did on re-branding and other associated privatisation gubbins we might have a half-decent train service. You wouldn't believe how many short-term re-structurings and reorganisations occurred in the run up to privatisation of the railway. All these involved changes of logos and liveries on stationery as well as the trains, it must have cost a fortune in paint not to mention fees to the design consultancies who are laughing all the way to the bank. Related to the rest of society, it seems like the country is image with image, charities are constantly re-branding themselves wasting loads of donor's money in the process, presumably to be more corporate sponsor friendly. £73 million to re-name the national lottery, it's madness. With all this emphasis on image and brand names it's no wonder that kids want to dress in the latest fashions and are paying through the nose for shit trainers that you can't even kick a football with.

**HW - I hear you're now playing with the Bus Station Loonies how did you come to be involved with that? Are there any plans to record owt? Have you ever met a bus spotter? Amongst the train spotting fraternity are bus spotters considered to be weirdos?**

**JESSI** – Last year the Loonies were doing a few Punks Picnics with stand-in line-ups. Chris has drummed for us on several occasions, in a 'you scratch my back, I'll scratch yours' fashion I offered my services as a stand-in guitarist if they were stuck. After they had a line-up change I got asked to join which is good as long as I don't make them rubbish... would hate to see a good band go downhill with my inept guitar playing. It's good 'cos now we can do Eastfield and Loonies gigs with more or less the same people. Loony-wise, Chris has been writing some new stuff. There are plans to record this in the not too distant future. All bus stations have their resident loonies, although spending much more time at train stations, I tend to meet more there. There are a few bus spotters in Birmingham, I always see one of them bashing the busses on railway replacement services. I can't see the attraction myself, I mean put a Bristol VR next to a Class 37 locomotive and it is obvious which one looks, sounds and smells better. Having said that, some of the modern second generation passenger trains might as well be busses. On the other hand plane spotters are hard, especially those that go to Greece and get stuck right in.

**HW - I remember you once saying "It was 1978 the year I got into trainspotting and punk rock"...**

- What got you into punk rock, what bands / scenes have you been involved with over the years? Your best and worst experiences from your years in punk?
- What got you into trainspotting? I take it your brand of trainspotting is very different to the number-collecting anorak brigade so tell us what you get up to then? Your best and worst experiences from your years of trainspotting?

**JESSI** – a) I always hated pop-stars and celebrities. When punk came along I was initially attracted to the novelty value but soon started thinking about rebellion and politics. At an early age, I was lucky to have older friends whose records I could borrow. In 1982 I got asked to join a friend's band so bought a guitar, we were rubbish. In fact I've in a lot of rubbish bands over the years. The only ones you've probably heard of are Eastfield, Blyth Power, Bus Station Loonies and Raggy Anne. I've always been suspect of scenes, especially cliquy ones that dictate what you should be into and who you should hang out with. Don't get me wrong, there are lots of decent people involved but as a microcosm of society there are also going to be a lot of arseholes. I'm not going to identify with someone just because they are a punk rocker, or a trainspotter or an Arsenal fan, I'd rather take people as they are. Although it was massive at the time, I found a lot of the early 1980s apocalyptic punk very negative, the saviour came in the form of the anarcho bands. The best moments of punk have been meeting lots of sound people, the worst moments have been when equally sound people haven't been acknowledged by punks because they aren't 'punk enough'.

b) Peer pressure! The London Paddington to Bristol mainline ran at the bottom of our school field. At dinner time all the hard kids used to go up to the railway embankment to smoke. I wasn't interested in that so used to hang out with the trainspotters. 47089 'Amazon' came past – one puff and I was hooked. Nowadays, my personal interest lies in photographing locomotives and I do get a buzz out of basking in depots to photograph trains by any means necessary. To this end I am no less of a kleptomaniac than your average trainspotter, who you'd be surprised to hear isn't adverse to a bit of aggravated trespass themselves. Trainspotting is non-hierarchical, although with everything you do get idiots who try a bit of one-upmanship on their colleagues, like does it matter if someone has more numbers, photos or mileage than anyone else? ...er, yes. Best moments have been when I've exercised a fair degree of naughtiness to see or photograph a train and it's paid off... walking down the track for two miles from Bishop Auckland to Etherly Tip, or from Bowes



Park station into the Fort Knox-like Bounds Green depot spring to mind. The worst moment has to be when I got nicked by the Transport Police for a crap trespass at Port Talbot. (Disclaimer: Any kids thinking it is clever to trespass on railway property, don't do it as you'll end up as an obsessive sad individual who hasn't got anything better to do with their life)

**HW - You played the last ever gig at 120 Rats Chaos Embassy. Have you had any experience of squatting over the years? When places like the 121 Centre and Rats are evicted, not to mention thousands of people evicted from their homes every year, don't you find it offensive that Dial House was saved from the same fate simply by having the right names attached to it?**

**JESSI** - The first squat gigs I went to were at the Demolition Ballroom in Bristol. I lived in a squat in Hackney a few years ago and helped occupy Archway Tower for a day (this was supposed to be a joint action by a housing campaign and actual squatters to highlight a government building that lies empty and costs the taxpayer £1 million a year... needless to say the housing campaign backed out as it was scared of losing its government funding) I find it offensive that anyone should lose their home, especially as in many cases the ex-squatted houses / flats are boarded up and remain empty for months. Councils know that having squatters in their properties is better than leaving them empty and susceptible to damp etc but cannot admit it. The fact that Dial House was saved has to be seen as a victory, it's a shame there aren't more.

**HW - Last words?**

**JESSI** - Thanks Rachel and Chip, hope I've kept myself brief. Anyone wanting to converse more on the delights of punk rock, trains and football etc please do get in touch...

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www.eastfieldrailpunk.co.uk

Ta.

## LAST-MINUTE REVIEWS...

### EASTFIELD 'Keep It Spiky' CD

This is a re-issue of their first LP (plus EP and a couple of unreleased tracks) but this is the first time I've heard it myself as I used to think they were a shit pop-punk band. What you get is melodic, singalong punk with a flair for original lyric writing. Examples include coppers CS gassing themselves (ha ha), the shitfiness of juggling, Patrick Swayze and Phil Collins and even a song entitled 'Mask' mocking the deformed kid in the Cher film of the same name though I'm sure Jessi would argue it's irony! There's a nod to Blyth Power in the song structures and the fixation with trains (they appear in at least half of the songs). All in all happy, bouncy stuff that'll leave you with a smile on your face - fucking brilliant. Get it from *Ruptured Ambitions*. (RACHEL)

### JELLYBRAIN # 10

Hailing from the bustling metropolis of Nuneaton this is a somewhat unorthodox fanzine. There's the usual reviews and interviews (Mikabomb from Japan, Peawees from Italy and Mighty Gordinis from Belgium) interspersed with eccentric observations of everyday life, *Fortean Times* style weird happenings and lots of random artwork including Paul's own. Paul has his own unique style of writing which always provides a healthy amount of humour but is also complimented by wry stabs at TV propaganda, the fuckers who decide what should or shouldn't be censored and other banes of our daily existence. Loads of reviews, which include some great, scathing putdowns. Paul also does a distro so be sure to ask for a catalogue when you send your 50p and SAE to: 4 Clarence Street, Nuneaton, Warwick CV11 5PT (RACHEL)

### NAMES HAVE BEEN CHANGED # 1 (?)

This cut 'n' paste zine is new to me and I think it's the first issue although it doesn't say. There's interviews with *No Means No* (who sound like they're several yards up their own arse), *Egg Raid* and *The Gits* whose singer was murdered a few years ago. There's also zine reviews plus a selection of articles which vary from excellent, like the one about the effects of sound and its use in hi-tech war, to unintelligible tripe like the one entitled 'Picking The Beach'. The piece by Mark Barneley about the travesty of the appeals system is well worth a read too. There's a lot of variety in here (and no poetry) and although there's no price I reckon it'll be your usual 50p and an SAE job. Write to Jayne Kelly c/o Ryland, 15 Church Road, Stow-Cum-Guy (oo-err), Cambs, CB5 9AF, England (CHIP)

### ARGY BARGY 'Songs From The Streets' CD

This was bought on the strength of their split EP with Beerzone, one track ('Broken Glass') from which is on here and is the best song by miles. This lot contain two thirds of *Nice & Easy* but rather than breaking the streetpunk mould, they play it by the rulebook - swallow tattoos on the cover and songs about footie hooligans and kicking in child molesters. Musically it's tuneful and brilliantly played. Oil with some great guitar and the singer has one of those gruff cockney voices that go really well with this sort of stuff, but he can hold a tune and there's a lot of melodic backing vocals throughout. The song 'Empty Days' is a cover but it's still bugging me who did the original, and the chorus to 'Immaterial Girl' is ripping it out of the Madonna atrocity. Incidentally putting an acoustic version of the latter on as a 'hidden track' is a fucking tacky idea. The album finishes with 'Stand Strong' complete with a great long terrace-chant outro. Don't hold your breath for any thematic originality here, but this is still definitely worth tracking down for the music which is bloody excellent. It's on *Captain Oil*, so you'd be best off getting it from *Savage Amusement*. (CHIP)

### POSITIVE CREED # 3

When I first saw this zine I thought it would be going along ranting anarcho-political lines, but he's taken a more standard interviews and reviews direction. Included are *Four Letter Word* (interesting as always), *New Model Army* (who have fuck all to say), *Love Junk*, *Blackfish Records*, *Sad Society*, artist *Jess Spice*, *Red Letter Day* and *Out Cold*, plus reviews and a few articles including a spot-on appraisal of the internet in punk. There's a fair bit to read, a delightfully gory front cover and apart from two pages of diabolical poetry it's well worth a look. 80p inc postage from 17a Charnley Avenue, St Thomas, Exeter, EX4 1RD, England. (CHIP)

### RESTARTS 'Slumworld' CD

These are a band that have never impressed me with their studio output and then, lo and behold, along comes this CD (their first full length album) and, bugger me, it's great. Fifteen tracks of original punk in the proper sense of the word, sound politics and enough variation to ensure that it never gets boring. There's great screamy style dual vocals, a good use of samples and the production on it really shines. In places a couple of tracks employ a ska feel to them but this is always well executed and doesn't come across as the 'token ska song'. The album cover is excellent the *Abba* cover at the end is shit. Here we have a band to watch out for I reckon. Get it from *Active* for about £4. (RACHEL)

## THEY'RE NOT SOCIALISTS, THEY DON'T WORK AND THEY CAN'T FUCKIN' PARTY!

Walk down any high street on a Saturday and you can guarantee that you'll find a bunch of shabbily dressed students gathered round a pasting table hussling innocent passers-by to sign some petition. While it might be tempting to ignore these creatures their habits merit study in much the same way as a zoologist is compelled to study the peculiarities of bizarre species. Or to put it another way, who are they, what do they do and why are they so fucking irritating? *Headwound* investigates...

A couple of years ago in Leeds the SWP organised a march in protest at the sentence of Mumia Abu Jamal (the framed black American prisoner on Death Row). From the outset it was an embarrassing shambles. Firstly, for a march relating to a black rights prisoner, it says a lot about the SWP's recruiting ground that every single person there was white. Then of course, due to the nature of the protest, half a dozen NF boneheads turned up, bravely waving their Union Jacks from the safety of a bus shelter 100 yards away. After everyone was suitably bored by the lefty speeches the march commenced and what an epic it was! The Trots, a handful of independent anti-fascists and the 'Aryan master race' set off up the road and, Mumia forgotten, the insults flew. The Trot camp reverted to their standard-issue 'Nazi scum off our streets' routine to which the NF responded (while seig heiling and wearing SS Death's Head regalia) with the blatant lie, 'we're not nazis, we're British' and went on to try arse-licking to the pigs by chanting 'hang all cop-killers'. Confronted by the 'menace' of six fash, the hundred or so SWP then did a quick deal with the pigs, who agreed to nick the fash if the march was cut short. End result - the march went all of two hundred yards and the SWP revealed themselves to be utterly gutless in the face of a handful of nazis, happy to go begging to the police to fight their battles for them. Adding insult to injury, a couple of nights later, Black Panther activist, Lorenzo Kom'Boa Irvin, was doing a talk in Chapelton when one SWP member had the audacity, after Lorenzo had been explaining how communities should 'police themselves', to stand up and claim that the SWP had chased nazis off the streets! The lying hypocrite got the short shrift he deserved and SWP paper-sellers were hurangued outside.

The SWP's attitude towards nazis is particularly interesting - they see the working class tradition of anti-fascism as such a prosperous recruiting ground that they created the Anti Nazi League (otherwise known as ANaLs) to divert genuine, effective anti-fascism into pointless banner-waving charades. It's only fair to say that some ANaLs, contrary to party rules, have been known to have a pop at the fash, and no doubt got promptly expelled. However, that cannot be said of a recent ANaL encounter (Ooh matron!) with local BNP candidate, scrawny student, Mark Collet where they let him over turn their stall and made no attempt to retaliate. Another example of such gutless behaviour was in view at an SWP anti-war demo when 3 nazis intimidated the 20 or so Trots, giving one of them a smack with the Trots making no attempt to defend themselves. Turning the other cheek is a fucking stupid idea and obviously gets you nowhere. Yet most disgraceful of all was an incident in Pudsey last year where a National Front party sale was taking place. While independent anti-fascists turned up and gave the fash a pasting the Trots whinged about this 'ruining the atmosphere'. And how exactly do you 'ruin the atmosphere' in a street full of nazis? The SWP's idea of anti-fascism (big demos with stupid, yellow lollipops and plastering the town with posters) probably does more to publicise the fash and certainly offers no sensible solution. It wouldn't be too cynical to suggest that this is a deliberate policy to boost the SWP's membership figures and party income.

It's not just anti-fascist issues that the Trots make their presence felt in. Wherever there's a demo the Trots can be found taking the liberal, reformist angle, selling their papers and giving out thousands of placards with their name on it. The technical term for this behaviour is 'hijacking'. On any march they're involved in they'll be there at the front, megaphones in hand whether it's appropriate to the situation or not. If there's any press cameras there guess who's in front of 'em? It's hard to make politics accessible and fun at the best of times but the Trots manage to remove any trace of enjoyment whatsoever. Take, for example, the Gay Pride March in Leicester last year. Normally Pride marches are a real laugh and everyone puts in loads of effort but the SWP weren't going to allow any of those kind of shenanigans and made it about as interesting as a Bible reading session. Instead of the big party at the end of it people were 'treated' to a succession of Trotskyite speeches. Yawn,

yawn, yawn. This culminated with a demand for a round of applause for the police - they're not called the Socialist Wankers Party for nothing!

The social life of an SWP member is very different from that of any normal person as it centres around Meetings. These are generally widely advertised in the hope of attracting new recruits but anyone who walked in off the streets would walk straight out again. Meetings follow an established formula where a number of guest speakers drone on for hours, spouting the approved party line about the latest right-on issue. Then the lower ranks get to have their say. Fearful of straying from the party line they take it in turns to stand up and bore each other senseless with speeches they've rehearsed in front of the mirror. They're all eager to get noticed and climb the party ladder by advertising their ability to memorise the complete works of SWP Commissar Paul Foot. You can just imagine what a laugh it is down the pub with them after the Meetings! 'Another shandy there, Comrade Tarquin?'

So we've established that the SWP are wankers but what do they actually stand for? The simple answer is: your guess is as good as mine. My guess is: fuck all. They're very good at making a song and dance about what they're against but try and pin them down on any specific strategy or policy and they'll come back with a smug hollow soundbite along the lines of 'an alternative based on producing for need, not greed'. Well cheers, that's really illuminating. Ask them any awkward questions and they'll pass you on to the Branch Leader who will attempt to confuse with bullshit about Marx's theory of dialectical materialism. At this point it might be tempting to punch them in the face but it's far more effective to remind them which Socialist newspaper spent the run-up to the 1997 General Election telling us to vote for Tony Blair then promptly did a U-turn upon him being elected. Which sort of says it all - policies are altered on a weekly basis to maximise recruitment and they do a good line in conveniently forgetting their past statements. If they try to do the friendly 'anarchists and socialists can work together' routine tell the fuckers to buy a history book and look up Kronstadt - it won't fucking happen again.

So how much does it cost to participate in this dynamic and exciting club then? Well, like any other CULT it'll cost you an arm, a leg and practically all your vital organs. If you're on minimum wage it'll cost you the bargain price of £375 a year in local and national subs. If you're on a decent wage of 15 grand a year forget your foreign holiday or new motor cos the Trots will be wanting £2,100 each year. And what does it get spent on? You've guessed it that imaginatively titled shitrag *The Socialist Worker* - a paper not even worth using to line your cat's litter tray. What a fucking rip-off at 50p (far better spent on *Headwound*) and just to show how money-orientated they are sales figures of the paper is one of the criteria for promotion in the party. Mustn't forget all of those placards and stickers, and Trotsky only knows what the higher echelons of the party make out of it.

This article has proved conclusively that the SWP are a load of fuckwits but if you're still in any doubt then their aggravating chants should soon dispel these. At any point on an SWP demo when the zeal of junior members appears to be flagging a senior Trot will unleash his megaphone and use it to initiate a series of sheep-like, chanted clichés. The 2 most common are 'Nazi scum off our streets' (most often directed at non-Trot anti-fascists or failing that any bloke with short hair and/or a football shirt) or the multi-purpose 'Tony Blair hear us say...'. This can be appropriated to any liberal demand e.g.: '...please make capitalism go away' and is rendered ludicrous as Tony Blair plainly can't hear you and wouldn't care less even if he could. Then there's always the classic formula of 'What do we want? Liberal reform! When do we want it? In due course!' I recommend, considering the nature of the SWP, Orwell's 'Four legs good, two legs bad' might be more fitting. (RACHEL)

**DISCLAIMER:** the author of this piece is NOT, and never has been, a member of the SWP but has crossed paths with them on far too many occasions.

For further information about the SWP and their dubious activities read 'Carry On Recruiting' by Trothatch. (pub AK Press) available from *Active Distribution*.



# Rich Lard

We first encountered Rich's band *Dogshit Sandwich* when we put them on at *Leeds Punks Picnic 2000*, and his zine *Punk Shit* was doing the rounds about that time. We've put them on a couple of times since and been down to Birmingham for some of the gigs Rich puts on in *The Market Tavern* which have been pretty bloody good. So since he's one of those people who does a lot of different stuff in the punk scene he duly became another interview victim. It's worth pointing out that Rich and Rachel had a bit of a disagreement resulting from their song 'Slutz' being played at one of our Rape Crisis benefit gigs and Rich's accusations that Leeds is some ultra-PC fourth reich or something. No hard feelings though and that was one of the reasons we decided to interview him. Anyway nuff bullshit from me, onwards with the interrogation...

**HW - INTRODUCE YOURSELF. WHAT WOULD YOU BE DOING TODAY IF YOU WEREN'T ANSWERING THESE QUESTIONS?**

**RICH** - Hi Rachel. If I wasn't answering these questions I'd be composing a highly sexist song just for you.

**HW - DRAW US A SELF-PORTRAIT (AND NO BOTTLING OUT OF IT, WE DON'T CARE HOW CRAP IT IS)**

**RICH** - I'm shite at self-portraits coz I'm far too attractive for any old biro hand-drawing. I do a good Horny Seany (ex-DSS bassist) (not included coz it ain't a self-portrait, but suffice to say it was a picture of a fat bloke entitled 'The Fat Poisonous bastard' - whooch handbags!)

**HW - HOW DID YOU GET INVOLVED IN PUNK? WHAT KEEPS YOU INVOLVED?**

**RICH** - I moved from the punkless Irish county of Longford in 1997 to Birmingham. I'd been tryin' to get a band together in Ireland but everyone I knew who was into music wanted to be the next Nirvana, so there was little chance of anything happening there. It took me a couple of years to settle, make friends and learn guitar before I started *Dogshit Sandwich*. It all started there in March 1999.

**HW - TELL US A BIT ABOUT THE BIRMINGHAM PUNK SCENE. WHAT BANDS, VENUES, ZINES ETC WOULD YOU RECOMMEND? SINCE PUNK SCENES IN DIFFERENT TOWNS ALL SEEM TO HAVE THEIR OWN SLIGHTLY DISTINCTIVE CHARACTER (EG. BRISTOL = CIDER AND CRUSTIES, MANCHESTER = GLUE-SNIFFING CHAOS PUNK, LEEDS = STUNNINGLY HANDSOME, WITTY AND INTELLIGENT), WHAT STEREOTYPES COULD BE APPLIED TO THE BIRMINGHAM SCENE AND ITS INHABITANTS?**

**RICH** - Yeah, Bristol is full of crusties innit? So is Nottingham, don't know a lot about Manchester. Leeds is PC as they come, you and Andy Cactus make sure of that. Birmingham is a mix really, I can't think of any two bands that sound the same. My favourite bands in Birmingham would be *Cupid Stunt* / *Cracked Actors* / *Eastfield* and *Sensa Yuma* who have now sadly split up. There's also a new band called *Jiff Not Cif* (possible spelling error alert!!!) who I wanna plug, they are more skater punk but are real good at it. Venues, well *The Market Tavern* and *The Railway* are really the two only regular punk venues that I use. Zines are non-existent, we are supposed to be starting a collective zine but I think people lost interest before it started. Stereotype Brummie punx ha ha bunch of moaners ha ha.

**HW - HOW DID YOU GET INVOLVED IN PUTTING ON GIGS? WHAT HAVE BEEN YOUR BEST AND WORST EXPERIENCES IN GIG ORGANISING SO FAR? DO YOU THINK YOUR GIGS HAVE HAD A POSITIVE IMPACT ON YOUR LOCAL PUNK SCENE? WHAT TIPS WOULD YOU OFFER TO ANYONE THINKING OF PUTTING ON THEIR FIRST GIG?**

**RICH** - DSS when we started couldn't get gigs, so we thought fuck 'em all and started to put on our own shows. It's my advice to any new band, we were unknown even in our area, we put three gigs on in three weeks and were then part of a scene. Worst experience was losing £150 at the *Xmas Black Country Piss-Up* in 2000, best was *Brum Punx Picnic 2001*, a huge success. Being a promoter is a thankless task, most bands have at least one moaning wanker in their ranks, but don't let that put you off, after all you are doing something.

**HW - I KNOW YOU ORGANISE THE BRUM PUNK PICNIC. DO YOU FIND THAT A SIGNIFICANTLY DIFFERENT UNDERTAKING TO DOING NORMAL GIGS? DO YOU THINK PICNICS ARE AN IMPORTANT PART OF THE PUNK SCENE?**

**RICH** - I love picnics, very important to the punk scene in my view. I think they bring people together from all over which is great. I much prefer doing all-dayers to regular gigs, bigger better crowds and more fun in general. More work but I guess you put into life what you get out of it. I just wanna mention while we're on the subject, somebody put my details on the *Book Your Own Fucking Life* site and bands are constantly e-mailing me. I'm sorry I don't have time to answer all the mails. If you're in a band who's mailed me then I no longer put on regular gigs, just occasional all-dayers, okay.

**HW - WHY DID YOU START 'PUNK SHIT RECORDS'? WHAT HAVE YOU RELEASED SO FAR AND DO YOU HAVE ANY UPCOMING RELEASES TO TELL US ABOUT? WHAT ARE THE BEST AND WORST ASPECTS OF RUNNING A DIY PUNK LABEL? WHAT HAVE YOUR EXPERIENCES OF PRESSING RECORDS AND DISTRIBUTING THEM BEEN LIKE? ANY RIF-OFFS YOU'D LIKE TO EXPOSE?**

**RICH** - I always wanted to do a label, put out records by bands I like. So far I've done three things - *Dogshit Sandwich* / *Hippy War Generals* split 7", *Punk Shit Vol 1* CD, *Runnin' Riot* / *Tower Blocks* split 7". Next release should be a four band, four label split CD. I will probably do another 7" soon, maybe a split 7" - not sure yet. The best aspects are the finished product, the worst is all the shite

dealing with pressing plants and nightmare couriers. Distribution for me is simply trade, I don't bother with distribution companies and all that. I just trade with other labels, bands and distros. I really like it that way as I can get great stuff in return.

**HW - HOW HAS YOUR 'PUNK SHIT VOL. 1' COMPILATION BEEN SELLING? DID THE AMOUNT OF BANDS ON IT MAKE IT A HEADACHE TO COMPILE? WITH BOZ'S ARTWORK, DID YOU GIVE HIM A SPECIFIC DESIGN, OR DID HE HAVE FREE REIGN? HAVE YOU HAD ANY POSITIVE FEEDBACK FROM ANY OF THE BANDS INVOLVED, AND DO YOU THINK IT'S HELPED TO GET SOME LESS WELL KNOWN BANDS MORE WIDELY RECOGNISED?**

**RICH** - 'Punk Shit Vol 1', I made 2000. I have 650 left, most have been traded. I really wanna see the back of them now, I wish I hadn't done 2000 but I guess 1000 went in a couple of months. 1500 would have been a more realistic figure to shift. It took me a year to compile and get the cash together. It was fun. I mailed Boz and asked him to do the booklet, he said okay and asked what I wanted. I didn't know so I said whatever you like, I'm sure it'll be good, and it was. I have to say some of the bands have been really grateful for the exposure, others didn't seem too bothered. The plan was to help less known bands get recognised, I hope it helped in some way.

**HW - IS YOUR ZINE PUNK SHIT ON HOLD OR HAVE YOU GIVEN IT UP FOR GOOD NOW? WHAT MADE YOU START DOING A ZINE AND WHAT RECEPTION DID YOUR ZINE RECEIVE?**

**RICH** - *Punk Shit* is dead and buried. I had loads of time to do it before, now I don't, simple as that. The *Discordian* people have talked about doing a zine but it ain't happening. I was gonna be part of that and I still hope to be. My zine received very little interest that I know of, I used to do 500 copies and just give 'em out. People don't support zines, nothing angers me more than seeing zines flung on the floor. People don't realise how much time, effort and money goes into making a zine.

**HW - DO YOU THINK ZINES ARE STILL AN IMPORTANT PART OF COMMUNICATION IN THE DIY PUNK SCENE? DO YOU THINK THE ARRIVAL OF LARGE PRINT-RUN FREE ZINES LIKE FRACTURE AND REASON TO BELIEVE HAS MADE IT HARDER TO SELL SMALLER ZINES? AS YOUR ZINE WAS FREE, DO YOU THINK YOU REACHED A DIFFERENT AUDIENCE (I.E. PEOPLE WHO WOULDN'T NORMALLY PAY, OR ARE UNFAMILIAR WITH THE TRADITION OF PAYING FOR ZINES)? DID YOU FUND IT FROM YOUR OWN POCKET OR DID YOU GET MUCH FROM ADVERTISING?**

**RICH** - Zines are essential for DIY punk, how else would the majority of us got into the bands we like? Without any help from the big magazines all we have is zines. I'm not a massive fan of the large zines you mentioned, they are okay but less personal than the average zine done by one or two people. I haven't got the foggiest who read my zine. Yes, I funded it the majority of it from my pocket.

**HW - DID YOU INTEND TO START A DISTRO OR DID IT JUST EVOLVE AS A SIDE-EFFECT OF THE LABEL? DO YOU THINK IT'S POSSIBLE TO DO A LABEL WITHOUT ALSO ACQUIRING A DISTRO? ARE YOU VERY FUSSY ABOUT WHAT OTHER STUFF YOU'LL TRADE FOR YOUR RELEASES OR WILL YOU TAKE ANYTHING IN ORDER TO GET WIDER CIRCULATION FOR YOUR OWN STUFF? DO YOU SHIFT MOST STUFF AT GIGS OR THROUGH THE POST?**

**RICH** - I knew that to move my releases properly, I needed to start a distro. Even before I started the label, I had been trading the DSS 'GGYFC' 7" which was released by *Weird Records*. Yeah it's possible to avoid but then you are dealing with people like *Universal* and that, big distribution companies, not really DIY. Like for example, I asked David at *Suckapunch Records* (Spunge's label) to trade and he said he doesn't trade but gets distribution labels to sell his records. I guess it's a good way to move them but it's very business-orientated in my view. I enjoy trading with bands and labels all over the world. I trade most stuff, if it's something I can't sell then I can usually trade it with somebody who distros that type of stuff. I used to just sell at gigs and finally managed to sort mail order which is proving real good. I sell stuff real cheap if people buy in bulk.

**HW - GIVE US A BRIEF INTRODUCTION TO YOUR BAND AND WHAT RELEASES YOU HAVE OUT SO FAR. HOW WOULD YOU DESCRIBE DSS TO THE AVERAGE PERSON ON THE STREET WHO'S NEVER HEARD A PUNK BAND BEFORE? WHAT'S ON THE CARDS FOR THE FUTURE?**

**RICH** - DSS are currently Sam (guitar and vox), PK (vox and bass), Rich (vox and guitar) and Wig (drums and vox). Releases are *Worm Burp* demo, *Open Prison* demo, *GGYFC 7"* and split 7" with *Hippy War Generals*. Some of the above releases are available in distros the band have no copies of any of them. DSS I guess are a band that doesn't really want to be labelled. We like many different types of music which we try to put into what we do. We are mostly serious but being serious all the time is boring. We have a split 7" coming out on *Weird Records* with *The Dangerfields* from Belfast plus a split label split CD including DSS, *Blisterhead*, *Bomb scare* and *Homebrew*.

**HW - I KNOW SOME OF DSS'S SONGS HAVE BEEN CRITICISED ON THEIR LYRICAL CONTENT. WHAT ARE YOUR THOUGHTS ON THE ISSUE OF 'POLITICAL CORRECTNESS' IN PUNK? IN TRYING TO DISCOURAGE PREJUDICE, CAN THE PC THING BECOMING TOO STIFLING OR CENSORIAL? PERSONALLY I DISAGREE WITH THE WHOLE TERMINOLOGY OF PC VS NON-PC, AS I THINK IT DEPENDS ENTIRELY ON THE CONTEXT (I.E. SOMETHING WHICH IS FUNNY IN ONE SCENARIO CAN BE OFFENSIVE IN ANOTHER) AND I THINK IT'S SIMPLY A CASE OF USING COMMON SENSE AND NOT BEING AN ARSEHOLE ABOUT IT (FROM EITHER 'SIDE'). YOUR OPINIONS?**

**RICH** - The DSS songs you refer to were not written by me and the band has changed a lot since those songs were first included. The personnel of the band at that time was very much different to now. PC people get on my tits. I think if somebody is an arsehole well let 'em get on with being an arsehole as long as they don't affect you. I agree though on the "something being funny to one not being funny to another" and I think that's where DSS got criticised. I feel that alienating anybody for whatever reason is wrong and I know you have said to me before about *The Macc Lads* etc. I fuckin' loath them, they are typical meathard wankers but others find them funny and I think if they do well let them get on with it, as long as they aren't hurting people well let them be twats. It's like a lot of people I know go around making racist remarks, half of them are just thick twats who think it's clever to talk that way.

**HW - WHAT DO YOU THINK OF THE STATE OF THE UK PUNK SCENE AT THE MINUTE AND WHAT CHANGES DO YOU SEE ON THE HORIZON? WHAT EFFECT DO YOU THINK MTV PUNK WILL HAVE ON THE DIY SCENE, IF ANY? DO YOU SEE A DANGER OF THE PUNK SCENE BECOMING SPLINTERED INTO 'SUB-SCENES' AS THE GAPS BETWEEN, FOR EXAMPLE, PUNK, HC, EMO ETC WIDEN?**

**RICH** - I think the UK punk scene is great. I think there are piles of great bands now. The MTV thing I doubt will affect what we do, after all that's a commercial thing to make money. Like any other commercial music it does annoy me though when people think that the



only punk about is trendy skater music like a dickhead skater I met who claimed to be punk as fuck wearing designer gear and had the audacity to slag me off for wearing an Exploited t-shirt. It's splintered already in big cities. In Brum very few people go to both punk and HC shows. In smaller places like Telford where DSS played last week you got a mix of punk / HC / metal etc kids cause they cannot be as selective.

**HW - DO YOU SEE THE INTERNET AS HAVING ANY MAJOR IMPACT ON THE PUNK SCENE? WILL WEB-ZINES EVER REPLACE THE REAL THING? DOES THE INTERNET MAKE THE 'BUSINESS' SIDE OF PUNK (EG. LABELS, DISTROS ETC) EASIER TO COORDINATE? WHAT'S THE BEST PORN SITE YOU'VE EVER SEEN?**

**RICH** - The internet as far as I am concerned is the most important thing to hit us. It opens the world to us and we can get our music wherever we want. Without it I'd be screwed totally. I use it to trade, book gigs and just about every other thing I do. I doubt webzines will replace the real thing totally unless you have a laptop cause zines are brilliant for reading while taking a dump. As I said I'd struggle to shift records at all without the internet, any band that hasn't got it today is facing a huge struggle. The AL4A site is great, especially the ginger minge pages.

**HW - DESERT ISLAND DISCS TIME - CHOOSE THREE ALBUMS, THREE BOOKS AND THREE RANDOM OBJECTS THAT YOU VALUE MOST.**

**RICH** - 3 albums - Runnin' Riot 'Reclaim the Streets', Stiff Little Fingers 'Inflammable Material', Toxic Waste split CD with Bleeding Rectum. 3 books - Nosebleed fanzine, Cat On A String fanzine, Scanner fanzine. 3 random objects - Milla Jovovich, Janet Jackson, Catherine Zeta Jones (all for sexual purposes I might add)

**HW - ANY FINAL COMMENTS, WORDS OF WISDOM OR SHAMELESS PLUGS FOR THINGS YOU WANT TO SELL?**

**RICH** - Final comments eh? Live everyday as if it's your last and someday you'll be right. I would like to plug the Runnin' Riot / Tower Blocks split 7" which is available for £2.50 (p & p inc.) It's two of Europe's finest Oi! bands on one record. Also Punk Shit Vol 1 CD is £5.50 (p & p inc.) It's got 40 tracks, cream of UK / Ireland scenes plus a few others from around the world. Finally keep an eye out for the Dogshit Sandwich / Dangerfields split 7" comin' soon on Weird Records.

To contact me write to: Rich, 74 Bristnallhall Road, Oldbury, West Midlands, B68 9TJ

Or e-mail [punkshitrecords@hotmail.com](mailto:punkshitrecords@hotmail.com)

Also DSS website [www.dogshitsandwich.cjb.net](http://www.dogshitsandwich.cjb.net)

Thanx for the interview, c ya, Rich Lar

#### DOGSHIT SANDWICH '3 Years Of Shit' CD

This discography CD takes in their 7"s, demo and comp tracks, and while it's not a proper release as such, you might want to contact Rich with a nice letter and a few quid and see what happens. There's thirty-odd of their own songs plus covers of Runnin' Riot, The Pogues, The Business and The Macc Lads - take all these, stick 'em in a blender, speed it up a bit and add shouty vocals and that's pretty much what DSS sound like. Nearest comparison I can come up with off the top of my head is Bloody Sods or some other Madskull Records band, if that helps. Includes such classic titles as 'Fat Poisonous Bastard' and 'Gary Glitter You Filthy Cunt' as well as works of lyrical non-genius like 'Slutz', and overall falls into the 'not bad at all' category. Contact Rich at the address above. (CHIP)

## MORE LATE REVIEWS...

#### SEE YOU IN HELL s / t EP

Czech hardcore of the aargh! variety. Lots of time changes and makes use of that double pedal thingy on the bass drum (hey I don't know the technical term I'm only a dumb bird!) which makes it seem faster and gives it a rumbling effect. A lot of the time the vocals (which seem to be pretty low in the mix) appear to be drastically out of synch with the music but surprisingly this works well as a variation on your average thrash racket and draws comparisons with fellow Czech band Dread 101. The lyric sheet is certainly no barrel of laughs with subjects being covered including the slaughter of animals for consumption, state control, Big Brother and other evils so don't be expecting any 'comedy' cover versions. In fact the one cover they do is D.R.'s 'Violent Pacification', which continues 'the world is fucked-up' theme. Well worth a listen and yours for £1.50 from Ripping Thrash distro. (RACHEL)

#### SENSA YUMA 'Every Day's Your Last Day' EP

This lot are ex-members of GBH, POA and Police Bastard and the influence of the latter is clear. The title track is the best, and most original sounding starting with Crass-style military drumming and slowing down for the chorus, while the second track, 'Waste Away' is alright too, but lacks the twists of the first. Both are well-produced and musically good, but a bit on the standard-issue side. The B-side 'Funky Mapped' is by contrast awful. Sounds like someone's been listening to too much Toy Dolls, and call me a miserable cunt, but this sort of 'comedy' track doesn't do it for me. Still I'd be interested to see what the forthcoming LP is like, coz if it's all like the title track here, I might be more impressed. Get it from Raptured Ambitions. (CHIP)

#### CUWAN # 2

Hailing from the land of Volvos and Abba (and also some of the worst noise-mongers imaginable) is this zine which has similarities with In Darkness... Erik's personality shines throughout this and it's obvious that he has a sense of humour especially when he's taking the piss out of older punks! He interviews three people who've been involved with punk for years and it's really interesting to read people's different reasons for being active and the motivations for sticking with it plus you get varying perspectives as they're all from different countries. Other interviews include Denak, Turnout, Grid and Rille though the last one is all in Swedish so I ain't got a clue what they're saying. Lots of reviews covering an international array, some classifieds and loads of contact addresses. Look forward to seeing more of this zine in the near future. No price but send a couple of US dollars to: Erik Ahlberg Viborgsslingan 25, 224 72 Lund, Sweden. (RACHEL)

#### MORGENMUFFEL # 10

This is always a good read, and as you may know consists largely of cartoons, detailing the personal and political exploits of the writer. This time we get tales of touring with Anal Beard, the aftermath of September 11th, more about the Anarchist Teapot caterers, a guide to Isy's bedroom and where to get good puddings in Brighton! There's other odds 'n' sods like recommended reading, a 'What is Anarchy?' essay, loads of 'things I hate' and a hilarious 'I-Spy Socialist Factions' checklist. Smart stuff, different to anything else doing the rounds at the minute and manages that rare feat of 'personal' writing that isn't self-indulgent wank. 50p and an SAE from Isy, PO Box 74, Brighton, BN1 4ZQ (CHIP)

## SOD "PC vs NON-PC"

I'm getting really fucking fed up with this whole PC vs non-PC shit. In certain circles, its got to the point now where PC is being used as an insult not only to the sort of overbearing right-on fanatics you'd expect, but to anyone who expresses a thought out and considered opinion on anything 'political'. And more to the point its being used as a feeble excuse by bands and zines for talking shit. Write a song that's offensively sexist or homophobic and rather than trying to justify what you say when you get pulled up on it, you just resort to slinging back the accusation of PC fanaticism. Take the example of Dogshit Sandwich who were asked not play their song 'Slutz' at last year's Leeds Punk Picnic because it was a Rape Crisis benefit and that was tactless to say the least. Not too unreasonable I think, but instead of trying to explain why they wrote it or whatever, out comes the 'you're just PC fascists, fuck off' line. Now I wouldn't really have thought much about the whole episode if they hadn't gone round trumpeting Leeds as some PC totalitarian regime, which it most certainly fucking well is not. And god forbid if you dare to talk about anarchist ideas in a zine, or question the political leanings of a band like Condemned 84, who slag off 'reds' but who's criticism of nazis is conspicuously (and I'm increasingly coming to suspect), tellingly absent. Never mind that they get bonehead scum at their gigs, question the status quo and you're just being a PC fanatic. It's all just shit.

On the other hand it pisses me off just as much when certain other quarters of the punk scene start acting all condescending about bands or zines who aren't openly political. So fucking what if someone wants to write or sing about beer or football or shagging or whatever. Say whatever the hell you want if you can back it up and its not dodgy. I mean I don't sit thinking about politics every minute of the day. I've got my beliefs and I'm not backing down on them, but there's a lot more to life than bringing forward the glorious day, and for some ultra-political to start accusing bands of being thick or non-PC or something because they commit the heinous sin of having a laugh or singing about beer is equally as bad as the anti-PC tossers I mentioned earlier. I don't think a band or writer should be obliged to prove some ethical point in public if they don't want to, as long as they themselves are sound that's what counts. Yeah that's all just shit as well.

I propose the idea of ditching this whole terminology of PC or non-PC and replacing it with something which reflects what people actually are. How about AH or non-AH? How supposedly 'politically correct' you are means fuck all, what counts is whether or not you're an arsehole, and I know plenty of people at both sides of the 'PC

spectrum' who are complete arseholes as well as plenty more who are sound as fuck. It doesn't matter whether you're the most pious vegan straightedge or the world's greatest Macc Lads fan, what counts is if you are a decent person. Of course the definition of that is very flexible and you set your own boundaries. Personally there's a lot of so-called PC behaviour that I think is as bad as its counterpart. For example, I remember an incident when hunt sabbing a few years ago and a new lass was out for the first time, committing the animal rights police offence of carrying turkey sandwiches. Where someone with a bit of sense might have talked to her about it (or just ignored it), the over-keen straightedge kids, fuelled no doubt by a Starburst-induced sugar high, grabbed her sarnies and lobbed them out of the window, then gave her some condescending lecture. Not surprisingly we didn't see much of her again. That to me was an example of simultaneous ultra-PC and ultra-AH behaviour, and whatever the motive it had the same result as getting pissed up and singing "get your tits out for the lads" would have done.

So if someone does something non-PC maybe it'll be funny, maybe it'll make them an arsehole, it all depends. My new classification of punk takes into account the context as well, as illustrated by the earlier Dogshit Sandwich example. That non-PC song was just a bit daft to be honest but in the above situation I thought it passed well into AH territory. And I can think of plenty other situations where something non-PC can be a good thing (i.e. a laugh) where in another context the same thing could be really offensive (thus making the protagonist a prime arsehole). So from now on I'm not going use the old, inadequate (not to mention american Oprah Winfrey bullshit) notions of PC-ness, I'm just going to call an arsehole an arsehole.

So where does that leave me then? Am I in the PC or non-PC camp? Well for one reason or another I'm pretty sure neither of them would have me and each would accuse me of being the other (I think that's called fence-sitting, which in other scenarios I detest). Like any normal person I have tastes and beliefs which are often contradictory. I am non-sexist in my beliefs and actions but I still find the Macc Lads funny. I'd sing along to 'England' by The Upstarts but I find patriotism pathetic. I really believe in the inherent decency of human nature and our capacity to live together peacefully and co-operatively, but sometimes I still despise large portions of the human race and casually wish horrific misfortunes upon them. And yes I do approve of pornography. Which I think to some degree is what everyone is like, contradictory, and there are no absolutes whatever scale you apply to people. Just don't act like an arsehole. (CHIP)

## P.C. BOLLOCKS ???

As you all know Leeds is PC capital of Britain, home to all the ultra right-on types. The men spend all day lenth polishing while being burdened with the guilt of being born into the oppressive gender. Meanwhile us 'wimmin' pass the time plaiting our ampt hair and breast-feeding our liberated beagles. Or that's what certain people would have you believe. But why is that? The demographic of the Leeds punk scene is no different to that of any other large city. The only significant differences are that we had 120 Rats, there's several overtly political zines hailing from Leeds and the scene is proportionally larger than most places. The only one of these that could be seen as making Leeds more PC is the zines. Therefore it appears that PC no longer refers to overbearing right-on-ness but to 'Political Content'. So since when has being politically aware been a negative thing? Only if you're too fucking lazy and apathetic to give a shit yourself and you feel guilty because someone else does. It would seem to me that this whole anti-PC backlash is just an excuse for tolerating thick bigots. In terms of punk being shocking, since when has it been big and clever to be shocking - not since 1977. These days any fucker can be shocking but it takes real talent to be intelligent and thought-provoking. I'm not about to tell people what they can and can't put in their zines but Gary Bushell and Condemned 84 in Runnin' Fear for fuck's sake? Does it make me a PC fascist to be opposed to reactionary, right-wing arseholes? MAY AS WELL PUT RICHARD LITTLEJOHN IN IT AND CALL IT "THE SUN".

The PC fascist accusation has also reared its ugly head in connection with me apparently telling bands what they can

play at our gigs. Chip has already dealt with the matter of DSS and if bands can't use a little bit of tact and common sense then they should be prepared to accept criticism for their actions. Take the example of Scum, a local "non-political" Oi band who played at one of our anti-fascist benefit gigs in January. They were quite happy to play an anti-fascist benefit but went on to cover a Combat 84 song, a band who although not exactly Blood and Honour were seriously dodgy. At the very least this was inappropriate and we had people complaining about it. I am not accusing the band of being nazis, just tactless and I make no apologies about confronting them about their choice of songs afterwards. If that makes me PC then so be it. On the whole I find the whole concept of political correctness quite ridiculous, there's a difference between having a set of convictions and sticking to them and the type of puritanical, self righteous attitudes that virtually forbid the mention of drinking and shagging (i.e. anything that's fun) and insist on spelling the word 'women' wrong. At the end of the day such a set of regimented ideas is alienating to the average person and just becomes a pathetic measuring stick for who's the most 'right-on'. As if it matters. There's nothing particularly admirable about sticking to this mythical PC rule book but there's a lot admirable about having thought out principles of your own and standing by them. If bands and zines can't take a challenge to their principles, or lack of, and can't respond with intelligent discussion instead of the stock response of 'you're a PC fascist' then I find it very hard to respect their opinions. I'm not saying everyone should agree with me all the time, after all that would be boring, but they should at least be able to back up what they're saying without resorting to childish insults. Sermon finished, I'm just off to get my tits out for the lads. (RACHEL)

"POLICE OPPRESSION, THERE'S NO CONCESSION, WE'LL TEACH THEM A STREET-PUNK LESSON!"

"SEE US COMING AND YOU KNOW IT'S FOR REAL, BOOTS SHINED UP WITH TOES OF STEEL"



# LEEDS + BRADFORD

## CIDERFEX

**Ciderfex** were a band I only knew from their split EP with fellow Home Counties lads the **Chineapple Punx**. Then last summer we put on **Thingy**, the band that resulted from the amalgamation of the two and we acquired a copy of their **The Greatest Ape** CD which proved to be bloody brilliant. Inconveniently they split up before we got a chance to put them, but here is a retrospective interview with them anyway. I strongly recommend checking out the CD, available from the address at the end, the music is top notch and lyrically it deals with subjects like cider, pub rock, hard pensioners, tramp-spotting and the papal enthusiasm for Subbuteo.

**HW** - Introduce yourselves and tell us a bit about **Ciderfex**, you know the history of the band, your other punk rock activities and so on.

**MARTIN** - I'm Martin, the one who's writing this on behalf of the others. The other two left are Simon Beard and Pete Trousers. Simon No Beard who passed away three years ago was also there right at the beginning way back in 1996. Doug (of **Chineapple Punx** fame) also twanged a guitar at the start along with John Slightbeard. We all got together through a drunken Christmas, having been long established friends. Most of us had been in bands except me, the talentless singer. Mainly we led a fairly standard punk life back then involving squatting, sabbing, some direct action and the usual cider induced trainspotting (Not more fucking trainspotters, please!!) - Chip)

**HW** - How did you get involved in punk? What keeps you involved?

**MARTIN** - Music was the main reason that got us involved in punk. We all met up through the music and then through that other areas of the scene developed. We've all moved along in life, houses, jobs and marriage but the same values are still kept. As I say we've moved along but not moved on (not yet anyway).

**HW** - What have you released thus far? What reception have your releases had?

**MARTIN** - We originally had a split 7" with the **Chineapple Punx** and to be honest it was mainly due to their hard work that they sold quite a few. I think the 'rawness' of the sound went down quite well even if it was a bit lacking on real quality. Next we did a DIY CD of 14 tracks. This had a much fuller sound and people have really enjoyed it, if only for the cover having a monkey on it.

**HW** - Your recent CD was self-released - was this your intent or would you rather have done it through a label? How easy have you found it to distribute?

**MARTIN** - We fully intended to go DIY due to the volume we expected to sell and the cost that we would incur if we went through a label. Mind you we never approached any labels so that's not really an excuse. Distribution would've been easier had we of gigged more. We did get a replacement bass player (PJ) but by the time we finally released the CD we had come to an end. We've still got some if anyone is interested (£5 inc p&p)

**HW** - Following on from the above, how important is the notion of DIY to you?

**MARTIN** - DIY is very important to me. Personally I don't like to have to rely on anyone else and secondly you have the freedom to do what you want and when.

**HW** - Does your song 'Pub Rock's Dead' reflect the punk scene in High Wycombe?

**MARTIN** - Simon Beard wrote this I think and really it was a shot at all the old 70's bands that played week in week out at the pubs in High Wycombe. At least they are still playing but its boring crap covers. And we just about killed off Pub Rock with our gigs.

**HW** - I don't recall seeing **Ciderfex** playing live much. Did you play much or is it just that you didn't play much where I go to gigs? What are your best and worst gig stories?

**MARTIN** - We no longer play, nor played much. Only about forty gigs I think. Probably the best was in Belgium which we eventually got chased out of the venue because I pulled a moony at the headline band. Not very PC but it was fun, especially as we had to push start our van!

**HW** - On a completely random note, is the big house in the photo in the CD that place near Wycombe with the caves under it where the Hellfire Club used to meet? Am I completely wrong and if not are you impressed with my knowledge of Buckinghamshire local history?

**MARTIN** - No, that's where Simon Beard now lives.

**HW** - If you had to define your sound (without any cheesy self-deprecation), what would you say you sound like? What bands have influenced your music and your lyrics?

**MARTIN** - Pub Rock Oil Musically late 70's bands like **Menace** and **The Clash** along with 80's band **Serious Drinking**. I think only personal experiences have influenced the lyrics. (Some strange personal experiences you've had then - Chip)

**HW** - Your lyrics aren't in any visible way 'political'. How integral to punk do you think politics is? Do you feel that non-political punk bands tend to be given less 'scene credibility'?

**MARTIN** - Politics are important but more the way you live your life and adhere to certain principles I think. Take **Wat Tyler** - they have huge 'scene credibility' but their lyrics are mainly just a great gag. But behind the music as people they are in the right frame of mind.

# LEEDS + BRADFORD

**HW** - What changes have you noticed in the punk scene over the years? Is it getting better or worse? How do you think bands like **Blink 182** will affect the DIY scene? Would you rather see a large scene as a result of punk being the latest MTV trend, or a smaller and more dedicated 'underground' scene?

**MARTIN** - I'm not too keen on the american mass punk scene. We only see them once they are on MTV though. I'm sure they must put in a lot of ground work to get there. But it does seem more of a mainstream business. The kids like it tough but they probably in the main just see the music and the skateboards, although for many it will lead to other stuff. It will stay underground to survive but there will be ups and downs and let's face it, when it started it was in your face.

**HW** - Some of your songs suggest you are into football - is this the case? And if so can you explain to me what the appeal is coz apart from internationals I just can't get excited about it? And what do you think of the state of the game today, now it has been increasingly pulled from its working class roots?

**MARTIN** - C'mon the Gunners. It's a double year again. Like punk on MTV etc it's all about money. Its bubble will burst and it will come tumbling down. But that's only the top flight. There are thousands of matches every week, pub teams, social clubs, kids. It may not be working class anymore but it creates a passion throughout the people that play and watch.

**HW** - The name and some of your songs suggest you're partial to cider. Tell us your favourite brands. And for the benefit of readers who are unacquainted with world of white cider, please explain the 8.4% to 7.5% shift.

**MARTIN** - Favourite brands must be **Rumpleteaser**, **Haywire**, **Deep Purple** and **The Who**. I read the question wrong. **Merrydown**, if it was over 7.5% hence more excise. Mind you my mind is clouded these so it might be bollox.

**HW** - Moronic Smash hits type questions - tell us the following

- Your preferred hangover cure
- The last fight you had
- The weirdest place you've ever had a shag

**MARTIN** - a) More beer b) About 16 years ago c) Space shuttle to Mars

**HW** - Since we probed you, you can probe us. Anything you want to ask us?

**MARTIN** - How far back in your mind did you dig out **Ciderfex**? We thought we were long forgotten - thanks.

**HW** - Any last words, gems of wisdom, good jokes etc?

**MARTIN** - Does anyone want to buy an **Escort RS2000**?

**HW** - What lies in the near future for **Ciderfex**?

**MARTIN** - Maybe a gig in 2004 in memory of Simon No Beard.

Contact **Ciderfex** at - Martin, 81 Windsor Drive, High Wycombe, Bucks, HP13 6BL, UK  
Or e-mail - [msblois@globalnet.co.uk](mailto:msblois@globalnet.co.uk)

## WORKING CLASS HEROES

PUTTING THE BOOT INTO THE WEALTHY!!!

So-called artist, **Damien Hirst** created a £5000 "exhibit" at the **Eye Storm** gallery in London which consisted of a pile of full ashtrays, beer bottles, coke cans, coffee cups and sweet wrappers - in other words a pile of fucking rubbish on more levels than one. Cleaner, **Emmanuel Asare** said, "As soon as I clapped eyes on it I sighed because there was so much mess. I didn't think for a second that it was a work of art, it didn't look much like art to me so I cleared it all in to bin bags and dumped it." Nice one son! Considering **Emmanuel** was on £5 an hour that pile of "art" was being sold for at least 6 months worth of his wages. Surprisingly he didn't get sacked but even more surprisingly the pretentious rich tossers at the gallery got all the rubbish out of the bin and re-assembled it. There's plenty more over-paid "artists" exhibiting their rubbish in galleries so lets hope more cleaners develop **Emmanuel's** enthusiasm for getting rid of shite. (RACHEL)

## MORE SO-CALLED "NEWS"...

- Sweeney from **Dead Pets** is appearing on TV in 'Faking It'. He has to go and live with a gay conductor and has four weeks to smarten up, acquire a Russian accent and write and conduct a piece of classical music to the **Royal Philharmonic Orchestra**. No shit.
- Nowt definite yet, but **Active Slaughter** might have **Colin Jerwood** from **Conflict** producing their album.
- New name for **Egg Raid** is **Fuck Hate Propaganda** - catchy eh?
- Coming soon from **Ruptured Ambitions** is the **Sensa Yuma** LP and allegedly (after a very long wait) the **Two Tone** covers LP and **Crass Records** / **Mortahate** covers LP.

## WORKING CLASS TRAITORS

SELLING THEIR SOUL TO THE RICH SCUM!!!

**Ozzy Osbourne** was a true rock god. **Black Sabbath** produced undeniably the coolest music in the pre-punk world and they were a bunch of normal working class lads. Lets face it, how many of you, given access to infinite quantities of booze, drugs and birds wouldn't have done it like they did? Okay I might have stopped short at the bat incident. Admittedly the last two **Sabbath** albums were a bit shit and his solo stuff hardly merits a listen, but that didn't matter because by that time punk had come along rendering it all irrelevant. Anyway as I'm sure you've noticed, he's back in the spotlight, being a professional celebrity with that **MTV** series about him. Amusing enough, especially as they still act like a good white trash estate family, but now he's got to that "famous for being famous" stage and you can't get him or his god-awful missus out of the papers. And he tops it all by playing the fucking jubilee. If he'd done something cool like bad strippers on stage or simulated anal sex with a horse you could forgive him. But oh no, he's truly past it now and as well as betraying his working class roots he's now acting like as much of a rock god as **Mark Knopfler**. (CHIP)



# GIG REVIEWS

Right, the procedure is as follows. We go to a gig, drink some beer in quantities varying from a small amount to far too much, watch some bands, and maybe dance around like idiots. Then we get home and the day after nurse whatever hangover we may have acquired, then write down as much as we can recall about the previous night's frolics. No apologies for reviewing our own gigs because a) we're more likely to be sober enough to remember those ones and b) no one else is going to do it if we don't.

## ANAL BEARD / COMBAT SHOCK / ASBEST

Tuesday 26th March at The Primrose, Leeds

Putting a gig on in Leeds on a Tuesday night if you aren't part of the right clique usually means a crap turnout and this gig was a bit like that - well tough shit to all the miserable cunts who couldn't drag themselves away from *Eastenders* coz it was a top night. First up Brighton's **Anal Beard**, not so much 'comedy punk' as just plain bizarre. While their studio stuff can grate a bit, they're fucking excellent live with two singers running around acting the fool. We got some classic piss-funny tunes with accompanying antics, including 'My Name's Bungle', their manic cover of **Combat Shock's** 'Sicknote' and my personal favourite 'Sexually Weird' dedicated to deviant *Dr Who* fans. The last song featured Primrose soundman Mick on bass as their bassist had fucked off somewhere. Geniuses. Next up were Wisbech exiles **Combat Shock**, with angry 80s style punk a bit like **The Exploited** with female vocals and a lot more brains. Cue shit heckling from some random psychiatric case shouting on about Wisbech and **Sham 69**, who was made to look a right twat by singer Mel. All the classics again going right back to their early days of 'I Love My Liver'. Last band up, and tonight's unknown quantity, were German hardcore lads **Asbest**. Paul **Anal Beard**, who was organising the tour, told me for some reason they sounded like **Sonic Youth** so that's what I wrote on the posters. Fortunately that was completely wrong and they were full-on in-your-face hardcore with a few instrumental breaks and a singer who gave one of the most energetic and sincere performances I've seen from a hardcore band in a long time. And they even started their set identically dressed in matching brown tracksuits looking like a hardcore version of **Kraftwerk**. Being new to this band I had no idea what to expect but they really impressed me, which for that sort of music is unusual, and their CD (reviewed elsewhere) is well worth a listen. The nohead heckler from earlier was booted out somewhere around this stage, and we all did off home for some beers. Despite the shit turnout this was a great night and putting on bands who are musically excellent as well as 100% sound people is one of those things that really keeps you going (it certainly kept me going the next day when I had to be up at seven o'clock for work at any rate) (CHIP)

## BLYTH POWER

Thursday 11th April at The Grove, Leeds

Five quid for one band when they've only come from Harrogate is bloody robbery, but then at twelve quid so are **Blyth Power's** CDs. Mind you it was at *The Grove* which is a great pub and that alone was reason to go, especially considering they usually play in shit-holes like *The New Roscoe*. *The Grove* is a little pub marooned in the middle of loads of new office blocks but the area used to be all back-to-backs which were demolished, leaving only their local as a reminder. Since the sixties it's been a folkie pub and these days its full of CAMRA real-ale anoraks with beards and sandals and is one of the few boozers in Leeds that hasn't been completely fucked around with. Anyway onto the gig. **Blyth Power** for those who don't know are one of those bands you either love or detest and we both fall into the former category (we've even both interviewed them). Their music is a very hard to describe folk / punk, the nearest comparison to which is **The Whisky Priests**, but a less esoteric parallel might be a sort of hybrid of **The Mob**, **Martin Carthy** and

**The Wurzels**. Tonight's two-part set saw them covering old ground with songs like 'Junction Signal' and 'Alnwick & Tyne' and a load of new stuff from their recent CD. Since Joseph Porter sacked the old band a few years ago and now seems to get through 'session' musicians on a weekly basis, there was a feeling of going through the motions with the old stuff, and the new stuff was all a bit Blyth-by-numbers. They are still a good live band (if you like their studio stuff) but having seen them about four thousand times in the last eight years, there was nowt new here and I get the distinct feeling they're past their prime now. I vastly prefer Porter's solo acoustic stuff live these days and rather like I did with **New Model Army** a couple of years ago, after seeing **Blyth** tonight I sort of feel like calling it a day with their live stuff at least. Top entertainment was to be had though nutter-spotting in the audience. They have a loyal (i.e. single-mindedly obsessive) fan-base who all seem to make us two look like fresh-faced youngsters, and the best laughs were to be had from them. Top marks go to the bloke who danced on his own to every song and got his top off half way through, the lad with the **Ramones** hairdo who air-drummed and flounced about and the lad who grinned all night and for some inexplicable reason took his shoes off. Takes all sorts eh? Like I said it was a good night but I couldn't get excited and I think I'll stick to playing my old Blyth albums at home from now on. (CHIP)

## SCATHA / LA FRACTION / DEZERTER

Friday 5th April at The 1 in 12 Club, Bradford

One good thing that came out of the Con-flict circus at *The Astoria* was that it induced a couple of good European bands, seldom seen in these parts, to arrive on these shores. We'd been looking forward to this gig for a while but nearly didn't make it thanks a rail strike we hadn't known about, so we had to get the bus and missed half of **Scatha**. We got there to see their last half which was pretty much their usual mid-paced hardcore with lyrics about dancing with the pixies and singer Angus gurning like an old bloke who's lost his false teeth. Not bad but having seen them loads of times before it didn't really sustain much interest. The bar floor of the club was shut for refurbishment which meant no one could skulk upstairs and ignore the bands, so the gig room was looking quite full tonight, which was good considering how far two of tonight's bands had travelled. After **Scatha** the next band were **La Fraction** from France. They've played locally before at 120 *Rats* where they were excellent, so we had high hopes for them tonight and we weren't disappointed. For a full description of their music see the reviews section, but live they were great, with the singer bouncing around and looking like she was having fun (makes a change from the sullen gits you get so used to seeing). The kids started dancing, I had a couple of pints and the night was getting good. Last up were Polish veterans **Dezserter**. I rate them as pretty average on record and to be honest I couldn't really get into them live. Its fairly standard melodic punk and the Polish vocals give them a unique sound but they were just a bit on the bland side. Everyone else seemed to be having a great time and loads of people were dancing, so maybe it was just me, but I did hear comments to the effect of 'I've waited ten years to see these and they're just boring'. Apparently they did some **Post Regiment** (their other band) stuff as well and like I say the kids liked it, but for me **La Fraction** stole the show by miles. Overall one of the best gigs I've been to at the Club for ages and Scottish Neil gave us a lift home so we didn't have the usual sleeping on someone's floor versus sixteen quid taxi fare conundrum that normally follows Bradford gigs. Top stuff. (CHIP)

## INDICATOR / FIG 4.0 / BICKLE'S CAB / MAFIA VS NINJA / EGG RAID / LEFT FOR DEAD

Saturday 30th March 2002 at The Primrose, Leeds

For a while it was touch and go as to whether or not this gig would take place at all since we'd had problems with bands cancelling at

the last minute. Fortunately **Indicator** and **Bickle's Cab** stepped bravely into the breach saving the *Punkured* crew from public disgrace. Phew! In an amazing and unprecedented quirk of nature all of the bands turned up on time and I was able to impress them with my culinary skills (except in cases of national disaster I never ever cook at home so gigs become time for experimentation and bands become guinea pigs, ha ha!). As local lads, **Indicator**, were setting up, a great piece of news reached our collective ears, namely that the **Queen Scum** had finally kicked the bucket. Hurrah, nothing like a good death to get us in the party mood! So first up were **Indicator** and for me at least here was a lesson to be learned about prejudice and stereotyping. We had only heard of **Indicator's** existence when we were handing out gig flyers and this young lad told us he was in a band. Fair enough we took his number but we mentally dismissed them completely on the basis that he was about sixteen and of course we smugly equated this with either **NOFX** baggy pants malarkey or nu-metal bollocks. This came to haunt us when we were forced to find a band at short notice and **Indicator** agreed to do it. So, expecting a bunch of nerdy kids playing at being **Bad Religion** we were compelled to eat our words with the arrival of young punks (14-16) who set about tearing up the gig room with their full-on hardcore punk. They all took turns to sing and the enthusiasm they put into their set was infectious - no one who had come to the gig had heard of them before but everyone was commenting on how good they were. Musically they drew comparisons with a whole gamut of punk - **Minor Threat**, **The Casualties**, **Partisans**, **Black Flag**. **Indicator** - a band to watch out for, remember you read it here first! Needing no introduction whatsoever in Leeds, next up were our very own **Fig 4.0**. Currently they seem to be the darlings of *Fracture* but you can rest assured that they haven't let the lure of fame and fortune go to their heads and are still willing to play any kind of gig (even metal ones!) or venue they're offered. Nice to know when so many others from the same 'scene' have developed cliquey-ness beyond belief refusing to play mixed bills ('we're not playing with punk bands we're hardcore'). Oh dear.) Or demanding £150 for benefit gigs.

Oh, say the music - well for the uninitiated **Fig 4.0** play fast, shouty hardcore while proudly displaying their punk roots. Joe is a brilliant frontman and he just can't keep still which always makes me wonder if someone's put itching powder in his pants! Either way better than your average male vocalist who stands stock still trying to look cool (take note boys you don't and it just makes you better targets to throw things at!) and tonight's performance didn't disappoint in the slightest. Check these out as soon as possible, they certainly deserve the success that is no doubt round the corner. **Bickle's Cab** from Sheffield took the stage and I can't really remember too much about them as this was the busiest part of the night so I spent most of their set getting punters to part with their hard earned cash. What I did see was pretty cool - political, mid-paced 80's punk. I do remember having a stupid argument with my mate Roger about whether the vocalist looked more like Sweeney from **Dead Pets** or **Dog On A Rope's** Nat. We never did decide but since I was sober and Roger was pissed as a bastard I reckon I won. After getting 7 people and their assorted instruments onto a cramped stage **Mafia Vs Ninja** set about showing us the hidden talents of Thirsk. I'm not too sure how to describe the result but I'll hazard a guess at 'rap-punk'. Three singers set against a **RATM** style racket and these certainly provided me with the most laughs of the night. I couldn't really tell what they were singing about but being from North Yorkshire it was probably summat to do with webbed feet and having 3 eyes and in any case it didn't matter cos the facial expressions one of the vocalists was pulling were priceless! I was so busy being doubled-up at this sight that I managed to knock someone's beer out of their hand. Oops. Still that'll teach em to imbibe Satan in liquid form (alcohol). The raffle took place between sets amid (false) accusations that we always fix who wins. Admittedly tonight wasn't the only time that Andy Cactus has won the raffle but then he comes to all our gigs and always buys a ticket so work it out for yourselves. Anyway we carried out our tradition whereby me and Claire get to have first swig of the Bucky (don't know where this 'tradition' came from but I like it!) and then it was time for the music to re-commence. Now I've got to say I was particularly keen on seeing **Eggraid** play tonight as they'd promised it was their last gig. The liars - it was only second to last and I felt cheated that I wasn't going to see their grand finale especially when they didn't even play a single track from their brilliant 'Go Kiss The Blind' CD! Ho ho! Seriously though their set made me realise just how much of the punk scene (for bands at least) is based on knowing the 'right' people or playing at the 'right' gigs. **Eggraid** play fast screaming hardcore / crust which wouldn't be out of place along

side current faves **The Devils**, **Boxed In** or **Scallock** but it seems they've been tarnished with the untrendy 'punk' brush so none of the Leeds HC kids bothered to come and see em. How pathetic. I could moan on about this cliquey attitude for hours but I won't cos its neither the time nor the place but be warned it will be rearing its head in a rant near you! Sadly not many people were paying attention (too busy posing in the other room) but **Eggraid** were certainly the best I've ever seen them with Alex hogging the floor for a few theatrics involving rolling around with the mic lead wrapped around his neck but I suppose it takes all sorts! According to lyric sheets the songs are about GM, pollution and other nasties but tonight it all sounded like 'Die die die' which at least made it easier to sing along to. A great set, they will be sorely missed (by ear-plug manufacturers at least). Last up but certainly not least were the hardcore punx from Hastings, **Left For Dead**. Their CD is currently my favourite of all time and they are always excellent live. Having herded all the vagrants from the other room to where the music was (after reassuring the miserly cunts they weren't in any danger of having to put a donation in the *No Platform* jar for whom the gig was a benefit) it was time for **LFD** to show the pretenders how it should be done. By this time **Mr Cactus** was practically paralytic from the Buckyfist (made a refreshing change for me to be able to laugh at his antics) and was heckling left right and centre while dancing like a man possessed. Credit where its due though at least he was dancing and apart from a valiant spot of crutch-waving (read that carefully!) from *Steve Attitude Problem* the majority seemed content to stand about like they'd had ramrods shoved up their arses while **LFD** delivered all their finest tunes - 'Don't Say Nothing', 'Guns For Sale', 'Never Wanted'... interspersed with a few newbies. Throughout this a certain drunkard kept shouting for them to change the end line of 'Eugene Terrablanché' to one about Nick Griffin but instead it became 'Cactus you cunt!' ha ha ha. Despite a below average turn out this was one of the best gigs *Punkured* has ever put on (or at least its one I can remember in its entirety!) and although the gig had to finish early cos of Sweeney's *Gabba Gabba* night in town a good night was had by all. (RACHEL)

## HARIKIRI KARAOKE / EASTFIELD / BUS STATION LOONIES / MAFIA VS NINJA

Saturday 13th April 2002 at The Palm Tree, Nottingham

With nothing much happening in Leeds we decided to head off to the land of Robin Hood and join his band of merry men. Rather than just turn up for the gig we thought we'd spend the day as tourists, taking in the many splendoured sights that Notts has to offer or, more likely, amble around until we found a suitable drinking establishment. So, after a rather non-descript journey we set off to find *Anchor Surplus*, home to all your army surplus requirements. I'd never been there before and I certainly wasn't expecting to be greeted by a fleet of tanks and a war-head of some kind or other! Practically every kind of military gear you could imagine plus riot gear as used by the pigs except it's right expensive so I doubt you'll see many punx wearing it for demos! Didn't buy anything but at least I'll know where to go next time I want to get an *Exocet* missile launcher. Of course this was thirsty work so next stop was *The Angel* pub for a pint of beer and some dinner (their meals are cheap and veggie and are well worth enduring the nu-metal shite on the juke box for) before investigating the historical nature of Nottingham in the form of yet another pub. *The Trip to Jerusalem* is the oldest public house in England and is actually cut into the rocks underneath the castle so it's like a big cave. Pretty cool and serves a nice pint (which we only bought cos we thought it would be rude not to help preserve such a building of historical significance with a small donation!). Decided we would leave the castle and cave museums until the next day, after all too much toach in one day can only be harmful so we set off to visit our mate, Mal, who recently moved from Leeds to Forest Fields. Except like total buffoons we managed to get lost in the middle of a cemetery. We were pretending to be Goths (not really) and admiring a mass grave thingy where loads of plague victims had been buried when we realised that we didn't know how to get out. Chip suggested we jump over a wall but with a 25 foot drop I was way too wimpy so we had to walk for miles accompanied by much moaning from myself. Finally arrived at Mal's, which is the *Sumac Centre*, home to *Veggies* catering and other sorted ventures. Here, we were treated to a taste of the foulest nutmeg wine ever made - if all alcohol was imbued with the same 'flavour', cyrohsols of the liver would be eradicated for all eternity. After a bit of a chat with Mal and his housemates we thought we'd best put in an appearance at the gig

"YOU CAN FLY THE FLAG AT THE ALBERT HALL IF YOU'RE UPPER CLASS, BUT IF YOU FLY THE FLAG AT FOOTBALL YOU'RE LOWER THAN A RATTLE-SNAKE'S ARSE"

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# MUSIC REVIEWS

You know the score, send us stuff and we'll review it. But we don't arse-kiss to anyone so if you can't take honest criticism don't bother. Whingy emo tripe, wannabe rock-stars and fuck-awful grindcore shite might as well know in advance that we'll probably give you a slating. After this issue we won't review anything unless it comes with a postal address, as this recent trend for only giving computer-herd e-mail addresses is ridiculous and alienating to a lot of people including us. And unlike certain publications we don't expect free records as a god-given right so we are perfectly happy with promo / demo versions. Owt we don't like will get used as raffle prizes for our next gig, so rest assured we won't just waste it. And remember it's only our opinion, even if we say it's wank we'll describe what it sounds like so the punters can make their own minds up.

## ROOTS & BOOTS 'Working Class Heroes' CD

This is classic Oi! very much along Cocksparrer lines. The cover bears a peculiar resemblance to a Whiskey Priests record, with a photo of some 1920s blokes in flat caps drinking beer, and the songs deal with such groundbreaking and innovative topics as football, being a skinhead and how great it is to be working class. Every cliché is on here, with song titles like 'Having Our Laugh, Having Our Say' and 'Joe Hawkins', which isn't *The Oppressed* song but rips it off to the extent that they may as well just have covered that. So where do you reckon they come from, then? A bunch of Cockney geezers, maybe? Nah, they're from Malaysia. Bloody weird really that they sound like and act out every English Oi! cliché so convincingly. Its musically well produced but you've heard it all before. Nevertheless it's still really good and there's a couple of brilliant tunes there, especially 'Lies & Prejudice' although there is still one or two I'd be applying the 'skip' button to. Get it from DSS Records, PO Box 739, 4021 Linz, Austria or from Savage Amusement. (CHIP)

## ATTILA THE STOCKBROKER'S BARNSTORMER 'Just One life...' CD

Except for a couple of tracks on comp tapes I've never really encountered Attila before since I was always put-off by his association with poetry. Well, more fool me cos this CD is brilliant. Falls into the same category as *Blyth Power* and *TV Smith*, at least musically, so those of you who run scared at the thought of musicians who can actually play their instruments and sing about 'non-punk' stuff might as well folk off now, ho ho. (Christ what a crap joke, eh?). Politics are high on the agenda, however and there's a diatribe against Austrian fascist scum in 'Haider', praise for an Albanian president and a slating of thick Sun-reader fools. This is not po-faced sandal wearing folk, rest assured, there's plenty of witty jibes delivered to those who deserve them and a truly inspirational comparison of the lives of Marc Bolan and Pinochet (i.e. one was a fascist dictator who has lived too long and the other wasn't) in 'Scumball Pinochet' all done to a T-Rex tune. Cool. Only track I wasn't too keen on was 'Twenty Years' - an autobiographical epic that seems to go on forever but with all this new-fangled technology we've got these days it's easy to skip it and the rest of the CD is well worth an airing. An essential purchase for those days when ear-bleeding music seems like too much of an effort. £7 from Bald Cactus distro. (RACHEL)

## GENERATORS 'Tyranny' CD

This falls into that frustrating category of stuff where you can't find a single fault with it, but it still fails to grab you. The music and production is brilliant, and its all singalong straight-up punk rock like the UK Subs or something (but yanks) with lyrics that are fairly standard issue. Logically I ought to like this but I can't really get excited about it, although its one of them albums that you can cheerfully play round the house or whatever. Maybe it's just a bit too safe and formulaic. Like I said even though it doesn't 100% light my fire, it is still proper good punk rock and definitely worth a look if you're into the whole US streetpunk / TKO thing. Get it from TKO Records (surprisingly!), or get a cheap copy from Savage Amusement. (CHIP)

## NICE 'N' EASY 'Sold Out' CD

A band who's CV boasts current or ex-membership of the likes of Cocksparrer, The Business, The Warriors and Argy Bargy would tend to suggest quality if not exactly groundbreaking original Oi! Well it's nothing of the sort. In fact this sounds more like The Jam around 'Setting Sons' era than owt else, especially the vocals which are pure Weller. Actually looking at them I'd say it's more like The Jam's harder big brothers. Decent lyrics and sleeve-notes which champion the idea of originality in streetpunk as opposed to the usual beer / football / fighting nonsense. Bloody right too, some of the best bands around in terms of music shoot themselves in the foot with chronic lyrics (mind you, this lot contradict themselves a bit by having a cover with pictures of knuckle-dusters and boxing gloves all over it, but never mind eh?). Basically this is absolutely bloody brilliant and got virtually non-stop play in our house for about a week. Even Rachel liked it and she is normally allergic to music with a tune. Obtain this album by any means at your disposal. Or at the very least write to Savage Amusement or DSS Records, PO Box 739, 4021 Linz Austria. (CHIP)

## ASBEST '...dann heirate ich eben ohne Eure Erlaubnis!' CD

I'd never even heard of these until we got asked to organise a gig for them along with Anal Beard and Combat Shock (see review elsewhere) but now their CD is one of the current faves at our house. Live they were truly awesome and in some ways I don't think I'd appreciate the music so much if I hadn't already seen the band first. Well, for your money you get treated to melodic German hardcore with plenty of stoppy-starty bits and time changes for variety. I've been informed that these are what are known as 'emo-breaks' but fuck that, nothing associated with the dreaded 'e' word has a place in my collection so 'stoppy-starty' will suffice. I would also have used the word 'experimental' but this too is off a description for tiresome arty wank (Psychic TV et al) so I won't. Anyway, adjectives aside, the vocals range from nice 'normal' singing to shouty-screamy taking in talky bits along the way. Couldn't tell you what the lyrics are about cos there's no English translations - and why the fuck should there be, how often do English bands sing / translate their stuff into others' languages? Practically never so I don't see why we should expect special treatment. It always seems to make more sense to me for a band to sing in their native tongue and not understanding the words often makes you appreciate the music a hell of a lot more than you would if you knew they were singing about football or their girlfriends! A bit of an odd one this, on the whole, but just right for those days when you fancy something a bit different! For info write to: Lars Bendfeldt, Freystr. 41, 42117 Wuppertal, Germany. (RACHEL)

## UNDERGROUND - IT CAN HAPPEN HERE comp CD

A compilation of noisy stuff from various parts of the globe and yeah this is good stuff. A lot of hardcore and its hordes of off-shoots tends to leave me cold but I think where this works is that there's obviously a bit of thought gone into the compiling of this so there's a bit of variety between the bands rather than an all out thrash attack. First up are Eggraid (recently deceased but don't worry I've set up a Take That style help line for any fans who have suicidal tendencies caused by this sad demise!) with their own brand of screamy HC - lots of stuff about pollution and GM. Existench didn't exactly rock my world it has to be said - too much grind with lyrics that went 'Wooooaaarghrrh' or at least that's what it sounded like. Melee were pretty much the same territory. Yet Kakistocracy save the day with their mid-paced political US HC. I've only heard their EP and these tracks but I fucking love this band, yeah they rule! Nabla, Solkkaus and Acao Direta bring the CD to a finish and its all grand. I was particularly pleased to discover that Finnish and Brazilian hardcore isn't all as raucous and speed orientated as I'd been lead to believe - I could've sworn I heard tunes in there! Top stuff and a great way to hear bands you wouldn't otherwise know existed plus info on the shocking actions of the US Justice Dept masquerading behind the 'war against terrorism'. Send a couple of quid to Ripping Thrash distro. (RACHEL)

"YOU MAY LAUGH LIKE IT'S A JOKE BUT THEY CAN'T LAUGH WITHOUT A THROAT" 'em

£2 members/ £2.50 non-members  
DJ Cactus & DJ Merrick

## LIMP WRIST s / tLP

I've been saying for ages that straightedge moshpit antics have blatant homoerotic undertones. All that sweaty male flesh wrestling together and the scent of testosterone in the air. And finally here we have full-on gay HC from ex-members of Hispanic HC legends Los Crudos. This is especially welcome coming as it does from established names on the scene and considering the macho bigotry and often outright homophobia you hear from elements of the sXe crowd. Musically it's driving 80s US-style hardcore (i.e. no metal, thank fuck) with shouted rather than screamed vocals, but it's the ideas that make it. It comes with a good booklet explaining the songs and dwelling (with a sense of humour!) on subjects chiefly based around sexuality, and urging the hormonal sXe lads to come out and admit it instead of just feeling each other up in the pit (and mind what colour bandanas you wear!). Think Pansy Division if they'd spent a lot of time listening to Youth Of Today. Bigots will detest this, while anyone with an ounce of sense will appreciate what they're saying. And me, well the music I can sort of take or leave, but as a release I think it's great. Obtain from Active Distribution. (CHIP)

## WORM / LOS DESTRUCTOS split CD

WORM have always been the epitome of everything I hate about pop-punk - nauseatingly whiny wannabe American vocals and irritating tunes so I was pleasantly surprised to find that their side is not only listenable but actually quite good. Musically it has comparisons with Travis Cut and The Vandals but sadly the vocals let it down big style. Oh dear too many aspirations towards being in Green Day, Blink 182 or whatever the current 'big name is, I'm afraid - very strange accents for a Yorkshire band! Song titles include 'I've Got Green Hair', 'Summer' and 'Perfect Girl' which offers an indication of their light-hearted poppy approach to lyrics which is fair enough, no-one wants to hear about 'smashing the system' every minute of the day. Best song by far, however, is 'Stupid Song' which is all about pop-punk bands writing about their girlfriends and having now to say, irony eh? Now then The Destructos kick in with an HC intro and I'm thinking 'great, diversity on a split CD is what the kids need' but no, it's not to be. In the very next breath we're back into pop-punk territory and after hearing a whole LP's worth a second instant seems a bit too much to endure but, nevertheless, these are the sort of sacrifices we reviewers have to make in order that you, the kids, can base your purchases on what snippets of critical analysis we give you, ha ha!! This is basically more of the same but with Scottish accents instead of Yanky ones and there's nothing else that really distinguishes this from WORM so if you like them you'll like these. Not exactly my cuppa but neither is it the kind of thing that makes me want to buy a gun and start randomly start shooting people in the middle of Leeds city centre. For more info write to: S.I.D Recs but I haven't got an address for 'em. Sorry. (RACHEL)

## A CURE FOR THE JADED comp tape

Another compilation from Trev HAGL, different from his previous ones in that many of the bands have a couple of tracks, which I guess gives you a better idea of what they're like, although it does of course mean less bands. Musically it's bloody superb, proper music with tunes and everything. Bands include Newtown Grunts, Dead Pets, Barse 77, Allegiance, The Pits, Vicious, Roots & Boots, Nice & Easy, Wasted, Deadline, Scrapy and more, and by pure coincidence you can get all this stuff from his distro. Can't knock it. Send two quid and an SAE to Savage Amusement (CHIP)

## DEAD PETS 'Too Little Too Late' CD

After continuous line-up changes Dead Pets have finally got their first release out on the streets. Worth the wait? Absolutely. This is top-notch punk rock and fun all the way. These are like a Yorkshire version of the Newtown Grunts and with ten band members within their ranks they certainly manage to kick up a (tuneful) racket. All of which is evident in the production - totally mint sound. The kind of CD that's great to put on before a night of mayhem and it successfully manages to combine a brass section with noisy guitars yet steers well clear from the awful Americanized notion of ska-punk. Best tracks on here are '2000 AD' and 'King Alfred The Great' (he's on your grol!) but it's all good stuff. Not sure how much of your hard earned cash they'll be wanting you to part with but try writing to: Sweeney, 47 Newport View, Headingley, Leeds, LS6 3BX. (RACHEL)

"THEY TOLD US OF SOME SECOND COMING SO WE LOOKED TO THE SKIES, ITS NOT A SAVIOUR THAT WE WANT JUST SOMEONE ELSE TO CRUCIFY"

£2 members/ £2.50 non-members  
DJ Cactus & DJ Merrick

## BARSE 77 'Hardcore Pissing Stories' tape

After the deluge of promotion Trev HAGL has poured onto the punk scene you'd have to have been living in that cave in Afghanistan to have avoided hearing their name. But what are they like? Well musically the 77 bit gives it away and the comparisons with The Buzzcocks and Eater are as accurate as anything else I can come up with. This tape-only release has vastly better production than their first CD, which is odd coz this was home-recorded on an 8-track. I'm not really the biggest fan of this sort of punk but it ain't bad at all. Lyrically the much-touted non-PC humour is a bit of a red herring. I was expecting Macc Lads (or perish the thought) GG Allen type stuff, but it's fairly tame. Don't be thinking there's any political diatribes here, its all innocent good fun - 'Sisters Making Pornos' should give you an idea of where they're coming from. The highlight by far is 'I Hate America' with a superb chorus of 'One-Nil Vietnam!' I demand copies be despatched to the National Rifle Association and the Texas Militia pronto. Nowt astounding but worth a listen anyway and its cheap. Send £2.50 post paid to Savage Amusement (CHIP)

## DIRECT ACTION ANIMAL RIGHTS comp CD

What you've got here is a benefit CD for HSA & SHAC (Hunt Saboteurs Association and Stop Huntingdon Animal Cruelty, respectively) with tracks (all animal rights related) being donated by punx of all musical classification and from many parts of the world. Unity in the punk scene - whatever next? It's nice to see a benefit comp that isn't solely made up of all the usual suspects (Oi Polloi, Citizen Fish, etc) and what we get is a mix of the old and the new, the well-known and the lesser known and as they say variety is the spice of life. Well enough waffle and onto what's actually on here, which is 21 bands including: Conflict, Chester, Ruideoactive (Spain), Dog On A Rope, Crucified Venus (Aus), Kismet HC, Stress, Active Slaughter... There's something for everyone and at £5.50 towards two excellent causes you've no excuse for not sending for this forthwith from the same address as the Active Slaughter EP. (RACHEL)

## SOCIAL INSECURITY 'Futureless World Demo' tape

Ever noticed that crust reviews have their own language? Like the over-use of words such as 'raging' or if a band is good they 'shred' or 'maim'. Curious. Anyway this is straight-forward studs 'n' spikes crust from Scotland in the Doom tradition, bombs and grim reapers on the cover, songs called 'Police Brutality' and 'Burn All Flags' etc. Musically it's a good recording, and wins points for not having fuck awful widdly guitar solos in it, and while crust ain't exactly my thing these are one of those occasional bands I thought weren't bad. However its yet another bloody release with no real address on it, so get your nerdy anorak out and then e-mail at this load of gibberish - social.insecurity@amserv.net (CHIP)

## ROAD RAGE 'You Can't Purify Bad Blood' CD

Pretty average '82 style punk with vocals in the Charlie Harper vein. Not really the kind of thing I tend to listen to these days but fans of Zero Tolerance or External Menace should appreciate it. There was the inclusion of some metally guitar solos which seemed a bit odd but as I'm led to believe that they hail from Castle Donnington that would explain it! Straight-forward traditional punk rock, no surprises but no nasty shocks either. No address on this CD-R but I'm sure this'll be available at their gigs such as (shameless promotion time) the Leeds Punx Picnic, 12-14th July. (RACHEL)

## OI POLLOI 'Six Of The Best' CD

The name should give you a clue, its six EPs on a CD. Apart from the first LP, the best of Oi Polloi's output has been on their 7's (and the 2nd and 3rd LPs were crap) so this is well worth buying, especially as some of them are a bit tricky to get these days. If you've any knowledge of the band you'll probably know it all back to front, and it goes right from their first 'Punks 'n' Skins' EP through to the 'THC' EP, missing out the recent 'Let The Boots Do The Talking' EP which is a shame, but to its credit the awful heavy metal nonsense of the 'Outrage' EP is missed. Smart stuff. Buy this and the recent CD re-issue of the 'Unite And Win' album and that's all the Oi Polloi stuff you'll ever need. Write to Rugger Bugger, PO Box 357, London, SE19 1 AD, England or try Bald Cactus. (CHIP)



## DECOY 47 'Anti-RUG EP' CD

Describing themselves as 'Belfast city rude boys' I expected ska but it's not really. This five song EP starts with *Non-Peaceful Protest* which is the highlight and has some interesting, almost surf, guitar in it. The rest is more punk rock but with some weird lead bits in it and songs like *'Cider Punk'* and *'Sir Des'* (about Dessie Cush, a Belfast skinhead who died). What lets this down is the rough quality which sounds like a dodgy live recording although I don't think it is, and in places I thought I could detect a hint of American accent coming through (capital crime!). It's pretty good and if they sort out the production it could be really good, and while I wouldn't be rushing out to get hold of this, I'd definitely keep your eyes peeled for future releases. But oh dear they're yet another band who can't be arsed to put a proper address on, so if you want it you'll have to e-mail them at [decoy\\_47@hotmail.com](mailto:decoy_47@hotmail.com) (CHIP)

## DEADLINE 'More To It Than Meets The Eye' CD

Discovering that this lot were comprised of ex-members of Gundog and Knuckledust did not exactly fill me with enthusiasm I can tell you but fortunately their sound/lyrics are as far removed from either of these as you could possibly imagine. Despite its associations with the Oil genre (you always see them billed to play Oil all-dayers for example) this is good, tuneful poppy punk with female vocals and I like it. There's no works of lyrical genius on here but its all up-beat, singalong stuff - great accompaniment to doing the housework (or so Chip tells me, ha ha!) with *'It Girl'*, *'TV Dreams'* and *'By Numbers'* being particularly worth a listen. Sadly it peters out towards the end when the vocals on *'Hate Song'* become gruff in the extreme and, just like *The Business'* *'Hate Kill Destroy'* track it seems like a token hardcore song, making it both out of place and pointless. Aside from that this CD is worth investigating and can be yours for £7 from *Savage Amusement* distro. (RACHEL)

## REJECTED 'Heat Of The Night' CD

Seven tracks of streetpunk here, and proof that Finland can produce some music which doesn't sound like a pitbull gargling battery acid. Musically this is really well produced and seems to be very much along current US streetpunk or *Burning Heart Records* territory, in other words nowt you haven't heard before but bloody well done. The vocals let it down as they're a bit weak and almost slurred, so you can't make out much of the lyrics, although with titles like *'Drink & Fight'* I doubt they're exactly cutting edge. Still the music carries it, and it's cheap, so it's well worth a look. Plus it's good for winding up the missus cos she hates it. Get it from *Kidney Records*, c/o V Hellsten, Niiputajankatu 12 b3, 57510 Savonlinna, Finland or from *Savage Amusement*. (CHIP)

## PENITRATORS 'PC Punk' CD

Shit *Southpark* rip-off cover and song titles like *'Tampon Up Your Ass'*, *'Going To Work On Heroin'* and *'My Mate Shagged A Fat Bird'* set alarm bells ringing and I thought straight off it was either going to be really funny or shite. Just my luck, it turned to be the latter. The first song sounds like *Disorder*, and the rest of it varies from chaos punk to 77 style. Sounds like they've spent way too much time in the company of white cider and evo-stick. It's not the worst thing I've ever heard, and the quality is okay for that sort of thing, but I can still safely predict that it'll never get another airing. And guess what, there's no fucking address on it, so if you want it you'll have to e-mail them at [penitrators@hotmail.com](mailto:penitrators@hotmail.com). (CHIP)

## ITCH 'Spiralling Paper Planes' CDEP

"As soon as we pick up our instruments and begin to play, everything becomes focused and dreamlike, it's like we are lost in the movement of the songs". These words of wisdom were selected from the accompanying press release and having endured the CD they only serve as ammunition against the band themselves: 'dreamlike' should be replaced with 'nightmarish indie toss that make all of those early-90's bands like *The Cranes* and *The Cowboy Junkies* sound like *Driller Killer*' and then the arrogance of the press blurb goes on to add that the band are so selfless that they just want to share their music with the world. Yeah just what the world needs - another third rate whining emo band that makes a *Phil Collins* love songs LP seem threatening and radical. With tracks called things like *'All Our So Called Bad Luck Stories'* you can just tell what kind of self-obsessed, adolescent rubbish lies within. Only recommended as an instrument of torture. Send £4ppd to M.D. Milner, PO Box 17, Batley, WF17 8YR (RACHEL)

## VANILLA MUFFINS 'Hail! Hail! Sugar Oil' double CD

I'd only heard their brilliant *'Sugar Oil Come On'* EP, with *Frankie Flame* on it (that's on here and it's the best song by miles) but they seemed good enough to merit buying this big best-of package, especially as I have no inclination whatsoever to track down their considerable back catalogue. It is good as well, and what they call *'Sugar Oil'* is basically a poppy punk rock with a bit of a trashy 'roll' feel in places. In fact the use of the word *'Oil'* is altogether misleading coz its more pop-punk than owt else. Fuck knows what they're singing about, coz the only songs I can make sense of are the football ones, but it gets a general thumbs-up anyway. The big criticism is that it gets repetitive after a while and there's no way I could sit through two whole CDs at one go. In fact they should have ditched the 'bonus' live tracks (i.e. pointless space-fillers) at the end, chopped out some of the dross and done it as a single CD. Still enough good songs to make it worth tracking down, and a decent booklet. Get it from *DSS Records*, PO Box 739, 4021 Linz, Austria, but I'd try the aforementioned EP from *Savage Amusement* before you consider forking out. (CHIP)

## ANAL BEARD / COMBAT SHOCK split CD

They both live in Brighton and they share one member, but apart from that, these two couldn't be more different. This CD has two new songs from each, plus a cover of each others' song. I've normally scorned this practice, it being the kind of thing that diabolical grindcore shite bands usually do, but fuck me, for once it works. First we have *Combat Shock* - pissed-off 80s style shouty punk. The first track, *'Celebrity Hit-list'* is great, the second not so much. They go on to cover *'My Name's Bungle'* in a suitably raucous fashion. Then we have *Anal Beard*, who I currently (and unexpectedly) rate as one of my favourite live bands. Their studio stuff, however, veers wildly from brilliant to almost unlistenablely eccentric. Their two original tracks aren't the best they've done by any means, but they really shine when they do *Combat Shock's* *'Sick Note'*, which they reduce to a series of manic babbling noises. Fucking priceless. As a package, it ain't the greatest, but as an introduction to the two it's well worth picking up. Obtain it via *Beat Bedsit*. (CHIP)

## ACTIVE SLAUGHTER 'Smash HLS' CD EP

Hurrah! Brilliant 80's style anarcho-punk straight out of Cockney land and not a single ex-Conflict member amongst 'em. As you'd expect the lyrics are angry, political and all relevant so if you like songs about drinking and fighting give this a miss cos you wouldn't understand. There's plenty of spleen vented here with farmers, soldiers, vivisectionists and the MET police coming in for a well deserved verbal kicking. My personal favourite is *'Phase'* with its attack on punk who place more emphasis on 'looking the part' than having any real desire to do anything creative within the punk world they claim to be a part of - "big A little a bouncing b, too many arseholes in the punk rock scene". Indeed. Sadly, I know just too many people who this song could have been written for. Wankers. Musically this takes it cue from the *Anthrax / Exit/Stand* strain (with the addition of ska breaks on a couple of tracks) and could certainly out-Conflict the latest incarnation of said band any day of the week. So then, blow those cobwebs away from your wallets and get forking out £2.50 to: PO Box 35913, London N17 9YP (RACHEL)

## NEWTOWN GRUNTS 'Disgruntled' CD

A Scottish band with hard-hitting lyrics and tunes you can dance to! Following on from their *'Day of the Jakey'* LP, this bounces along in a variety of styles and certainly benefits from having three singers. Old topics such as football, drinking and religion are viewed from original perspectives and given a new breath of life. Every track on here is a winner and even the most cynical of anarcho hearts will find something to smile about. The NTG are not a comedy band they just seem to enjoy what they're doing and are able to inject a healthy dose of humour in along the way - well I never knew writing a song about people you hate could be so much fun! It's also nice to hear Scottish accents loud and clear in a bid to be the next *Blink 182* or whatever. Plus they are able to carry off the much tried but rarely successful trick of adding a cover-version. *Angelic Upstarts'* *'Solidarity'* receives the NTG treatment, being updated for the Liverpool Dockers. Top stuff, a real treat for your ears. From *Bald Cactus* (RACHEL)

## THE TONE 'Here's Another Reason...' LP

I missed the boat with this lot I think. Andy Cactus has been talking them up for years, but their flavour-of-the-month status has always put me off investigating them, which just makes me look a twat really since it turns out that beyond the hype, they're actually very good. Laid back poppy punk rock with music that reminds me a lot of *The Jam* in places but with skanky bits thrown in. In fact give 'em *Nice & Easy's* singer and you would have *The Jam* reincarnated. The vocals are a kind of mellow cockney geezer sound, a bit like *Thatcher On Acid* (one of their old bands) according to Rachel and the last song *'Outside The Post Office'* is utter plagiarism of *The Kinks*. *'Turn It Up'* is the real winner here, but the whole album is great pop music and I fucking love it. See Andy, I do listen to things apart from Oil songs about fighting. Anyway, top release and it's made me want to swallow my preconceptions and check out more of their stuff. Write to *Rugger Bugger*, PO Box 357, London, SE19 1 AD, England or *Bald Cactus*. (CHIP)

## LA FRACTION s/t LP

Wow these are just so good live! Saw them the other night and they were amazing. Anyway, how does this translate onto vinyl? Pretty well, actually. The first thing that hits you is how loud this is, certainly a quality pressing. The music is standard mid-paced modern punk with drumming reminiscent of *The Adverts* during the *'Gary Gilmore's Eyes'* era but it's the powerful female vocals that make this. Proper singing with no screeching or growling bits but with a tendency to warble like a French *Siouxie*. That said I can't think of any direct parallels to compare this with which can only be a compliment. Make no mistake this is no dated '78 type thing, it's totally unique and not like anything you'd see doing the rounds in the British punk scene. It's all done in French but for all you ignorant mono-linguists these English translations included. Highly recommended so add this one to your shopping lists. £4.50 from *Active Distribution*. (RACHEL)

## DISAFFECT Discography CD

Ever heard of *Scatha* or *Sedition*? What about *Debris* or *Quarantine*? These along with *Disaffect* and probably countless more, are all part of a large incestuous band family from the Highlands so if you've heard any of em before you should have a rough idea of what to expect. With the early EPs being long deleted this discography gives everyone the chance to hear the whole back catalogue in one go. Gruff male / female vocals let leash on a range of topics such as fascism, pollution, vivisection, child murderers, drug abuse - not exactly cheery stuff but the lyrics are original and don't resort to hackneyed sloganeering and you get to hear the words too which is always a bonus! Abrasive guitars and tribal-style drumming all help to hammer the messages home. A nice package with 7" booklet and certainly has that all-important *Headwound* seal of approval. For punx with tribal tattoos and ankle length dreads! £4 from *Ripping Thrash*. (RACHEL)

## VIRUS.CON 'England's Dreaming' CDEP

Hot on the heels of their *'Moral Hypocrisy'* CD is this - 4 tracks inspired by the *Sex Pistols'* *'God Save The Queen'* to mark the Queen's Golden Jubilee on June 3rd. Apparently it is intended as an attack on New Labour (or, more accurately, their position as the 'new Royal Family') but this is not in the slightest bit evident from what's on offer here. First up is the sample laden dance version - pretty good if only to imagine a load of ravers dancing to a punk classic. Next up is the dub version which starts off pleasant enough and owes a great deal to *Youth's* *'Killing Joke'* remixes, but swiftly becomes tiresome and at 12 minutes long doesn't really ever inspire much chance of ever reaching the stereo again. Like watching paint dry while waiting to see your Claimant Adviser. An irritating car-alarm version follows and doesn't make it past the first 30 seconds. Complete bollocks. Lastly there's the aptly titled *'England's Nightmare'*, which is largely unlistenable (which I suspect is the point) - distorted samples set to discordant industrial-y Techno (think *Jim Fouts*). I wanted to like this CD more than I did - a nice idea that missed the mark big style. *Virus*. Con obviously have an interesting approach to punk which I hope to see more of but this CD is heading for the raffle bin (you have been warned punters!). Lovers of aural assault should send £2.99 to *Black Red Records* PO Box 53, Norwich, Norfolk, NR2 4WA. (RACHEL)

## RUNNIN' RIOT / TOWER BLOCKS split EP

The two songs from the Belfast Oil! lads don't seem to be up to the standard of their last CD even after a few listens, but an average *Runnin' Riot* song is still better than most bands could ever aspire to. Great working class political lyrics which have improved loads since their first LP and which prove that quality Oil needn't rely on clichés. I was particularly impressed with *'Divided Loyalties'* about sell-out unions, and they remain arguably the best current Oil band doing the rounds. Never heard of *Tower Blocks* before, but their first song *'General Boredom'* is a grade-A classic already, and their second *'Drunk In Public'* (go on, have a guess what that's about) is not bad too, despite the hackneyed lyrics. Basic but well-executed tuneful German Oil with English vocals, and well worth looking out for. Records like this make you wonder why so many people bother recording shitty horrible moaning crap and have the audacity to call it 'punk', when if they took a few hints from bands like these they might actually be good. Get this promptly from *Punk Shit*, 74 Bristallhall Road, Oldbury, West Mids, B68 9TU, England, or from *Bald Cactus* or any other distro with taste. (CHIP)

## JUGGLING JUGULARS 'Propaganda Immunity' CD

Finnish hardcore eh? Until discovering these, alongside *Pax Americana* and *Life's A Riot*, I had always been of the belief that it was all raging thrash of the variety that only *Colin Hell* and *Damnation* could possibly like. Just shows how wrong you can be. *Juggling Jugulars* (and the 2 other bands mentioned) are both mid-paced and melodic yet angry and powerful. A good combination if ever there was one. The dual male / female vocals give this a *Dirt* in their *'Just An Error'* phase sort of feel to it and there's a bit of *Kismet HC* in there too but not for the vocals this time, rather the choppy guitars. Lyrics are intensely political covering a whole spectrum of subject matter which is not only topical but also specific thus avoiding the usual 'war is bad', 'policemen aren't very nice' clichés. A great CD and with nice artwork and posh digi-pack cover it also lends an aesthetic touch to your collection! £4.50 from *Bald Cactus* distro. (RACHEL)

## MAFIA VS NINJA 'Evil Demo' &amp; 'Radiation Generation' CDs

Thirsk eh? Don't be going there after nightfall, keep off the moors, can you squeal like a pig, boy? Obviously bored of making their own wrestling videos, the Thirsk punx launched a new band from the ashes of *The Write Offs*. Musically its punk / ska territory but what distinguishes this lot is having three singers with a strong rap influence. Not my favourite thing in the world normally, but this makes them a bloody excellent live band, and hangs together surprisingly well on the studio stuff. *'Evil Demo'* has four songs and a lot of horror film samples, while the second CD has two studio and one live track (not too well recorded) and they've toned down the samples. Lyrically they seem preoccupied with things like 'being evil' and the like, it's certainly original and I can't think of any close comparisons, and I suspect this would be popular with the baggy - pants kids. Like I said, to really appreciate these you need to see 'em live and although it's decent enough, the two CDs themselves don't really float my boat, but I'd still recommend checking them out. But oh dear, unless you're a spotty nerd you'll have problems coz once again there's no real address on it, so you'll have to e-mail 'em at [mafiaevsninja@choked.net](mailto:mafiaevsninja@choked.net) although I'm sure a nice letter to fellow Thirsk dwellers *Deathwish* Distro might do the job. (CHIP)

## MADFLOWER 'Car crash spectacle' CDEP

Released by the guy who does *As Up Cocker* zine. The press release compares this to *Radiohead* and as my knowledge of this type of music is limited, to say the least, I guess that's as good a reference point as any. Four tracks of indie guitar-based stuff with personal lyrics heavily influenced by *Nirvana* et al and would have been a big hit in the alternative discos (or whatever they're called these days) five years ago. Melodic and obviously competent at what they do but *Madflower* don't do it for me I'm afraid. £4ppd from: *Toddler Records* at same address as *As Up Cocker*. (Rachel)

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10 YEARS BORED? HUNGOVER? THEN ENGAGE YOUR BRAIN AND TRY OUT THE...

# CIDER-PUNK LOGIC PUZZLE...

It's Punk Picnic season and the sun is shining. Four punks are sitting on a park bench spending some quality time getting really pissed. Each punk drinks a different brand of stomach-corroding cider, each has a different hairstyle and their drunkenness manifests itself in different ways. Using the clues and the grid below and whatever logical thinking you can muster up, match each punk with their hairdo, beverage of choice, foolish drunken behaviour and what time in the afternoon they pass out. We've entered the first part of clue number one to give you a start.

1. The punk with the mohican vomits explosively but not as a result of drinking White Spirit.
2. The punk drinking White Star, who regularly pisses himself, passes out later than the one with dreads.
3. The punk drinking White Power passes out at 3pm.
4. The skinhead doesn't fight with inanimate objects, but does pass out shamefully early at mid-day.
5. The punk with spikes passes out later than the one drinking White Lightning.

	MID-DAY	2pm	3pm	5pm	WHITE LIGHTNING	WHITE STAR	WHITE SPIRIT	WHITE POWER	BELLOWS AT TRAFFIC	PISSES HIMSELF	FIGHTS WITH TREES	PROJECTILE VOMITS
MOHICAN									X	X	X	✓
DREADS												X
SKINHEAD												X
SPIKES												X
BELLOWS AT TRAFFIC												
PISSES HIMSELF												
FIGHTS WITH TREES												
PROJECTILE VOMITS												
WHITE LIGHTNING												
WHITE STAR												
WHITE SPIRIT												
WHITE POWER												



HAIRCUT	PASS-OUT TIME	CIDER CHOICE	DRUNKEN HABITS
MOHICAN			VOMITS

## ADIOS AMIGOS...

Well cheers for buying Headwound. Worth a mention here are our printers, FOOTPRINT, based in Leeds. I strongly recommend them for anyone doing a zine. They're a worker's co-operative and use environmentally sound paper and ink and they're also way cheaper than anywhere else we've found. So why not save yourself a bit of cash and take the ethically sound option? Give 'em a ring for a quote on 0113 262 4408. Anyway, cheers for buying it, hope you liked it and all that, and as ever I don't give a toss if you didn't coz I got your fifty pence anyway, suckers. More of the same shite will be coming your way in about three months time. See you then, CHIP

HA HA HA.... Just read in *The Mirror* that dodgy cunt ex-Combat 84 singer Chris Henderson got nicked and deported trying to get into Japan for the England / Argentina match. What a shame!

## RACHEL'S OUTRO...

Oh no, its four in the morning, my coffee's going cold and I've got ten minutes to finish this fanzine. Oh I'm so depressed. No one understands the existential angst at the core of my existence. If it weren't for the solace of my emo records I'd be truly alone. My boyfriend doesn't understand me and daddy won't buy me a new car. A single tear has just hit the keyboard of my PC between the letters O and P. just like my soul it slides away into a dark crevice. Perhaps it will short circuit both those keys so I can never again write the word 'hope'...AAAAAAHHHHH!!! What the fuck came over me? I caught *Fracture* disease! The only cure is drinking, shagging and proper punk rock so I'd best get on the case immediately before it becomes terminal. I can't be bothered writing a proper outro - I've written enough to fill this gap now FUCK OFF!

"WHAT YOU GOING TO DO WHEN YOUR SKIN BURNS OFF AND YOUR PRECIOUS HAIR FALLS OUT UPON THE PAVEMENT?"

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